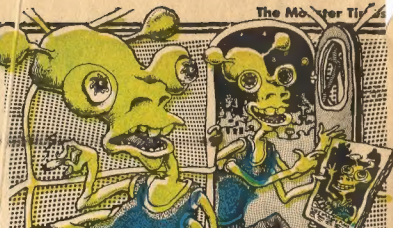
NEXT ISSUE!

VAMPIRES ON PARADE!!!

The next edition of TMT will be the kind of issue that you'd like to write home about ... but only if you were really strapped for news. But seriously, friends, our next issue will be devoted to your friend and mine, **The Vampire**; an All-Skulking, All-Snarling, All-Biting tribute to the always lively exploits of the Living Dead. Contained therein will be a survey of forgotten movie vampire classics by horror film scholar Gary Svehla, as well as news about the newest of the vampire crop—Jess Franco's **COUNT DRACULA**, an already legendary film whose release was held up for years due to legal hassles. But it's finally out now, and TMT's got it.

Also in our vampire issue I will be candid interviews with **Christopher Lee**, the World's Foremost Living Vampire Actor, and **Leonard Wolf**, author of the eyebrow-raising tome, **A DREAM OF DRACULA**. Dave Stidworthy has the sad story of the tragic **Decline of Bela Lugosi**, whose last years were marred by hounds with drug addiction and bad movies. For you animal lovers, we've got a practical piece about the **Care & Feeding of Bats** by a proud bat-owner. Needless to say, all the regular TMT features will be on display, not the least of which will be a special vampire edition of our ever-popular Monster Scene.

Our vampire issue has already been weeks in the making ... and yet it would probably take you no longer than 30 seconds to pick up a copy and pay the man your money. Doesn't seem fair somehow, does it?



I'D WALK A LIGHT YEAR FOR A MONSTER TIMES!

Don't let gravity get you down ... just because *you* don't have a spaceship to fly to your local newsstand in. You can save yourself the trouble of taking that long trip into the void and the agony of finding that the latest issue of TMT has been sold out at the stand by getting your subscription in today ... this minute ... right now! THE MONSTER TIMES can take you places where no other publication will go—into the far reaches of outer space, the subterranean world of the Living Dead, the dark dungeons of the mind, into all kinds of areas of strange and forbidden knowledge ... in fact the folks at THE MONSTER TIMES are so weird that we even scare ourselves!

So don't get lost in space. Join the happy legion of satisfied MONSTER TIMES subscribers who've found their bearings by having each and every fascinating, fantasy-and-fact-filled issue delivered to their door. Just fill out the coupon below and you too will become a subscriber in good standing of THE MONSTER TIMES, truly "The Monster Paper That Takes You Higher."

With every sub of a year or more, the subscriber gets a free 25-word classified ad, to be run on our Fan-Fair page. You can advertise comics or stills or pulps, etc. or for anything else, provided it's in good taste! Subscribe! . . . Subscribe! . . .

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Please allow a few weeks for your subscription to be processed.

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60¢

FREE GIANT COLOR POSTER INSIDE

the Monster Times

EXCLUSIVE!
THE RETURN OF STAR TREK! P.15

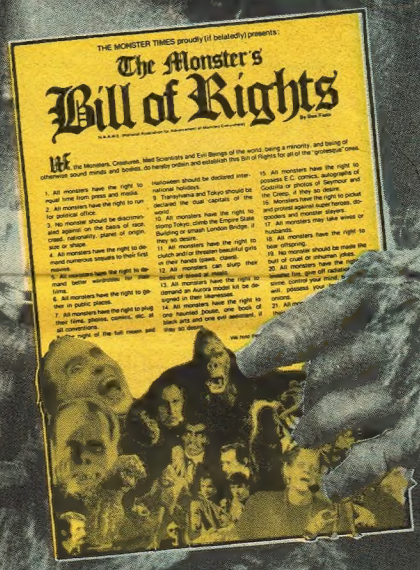
SUPERMAN SLEPT HERE! P.6
HORROR INVADES THE MEDIA! P.10
MONSTERS DEVOUR CARNARSIE! P.19

DESTROY ALL MONSTERS!

THE ULTIMATE ALL-TIME MONSTER SHOW! P.3

the Monster Times

"Now that MONSTER TIMES has proudly (if belatedly) printed The Monster's Bill of Rights maybe we can finally accomplish something. if we can just get our heads together I mean..."



THE MONSTER TIMES proudly (if belatedly) presents:

The Monster's Bill of Rights

By Stan Fraim

N.A.A.M.E. (National Association for Advancement of Monstrous Entertainment)

WE the Monsters, Creatures, Mad Scientists and Evil Beings of the world, being a minority and being of otherwise sound minds and bodies, do hereby ordain and establish this Bill of Rights for all of the "protected" ones.

1. All monsters have the right to equal time from press and media.
2. All monsters have the right to run for political office.
3. No monster should be discriminated against on the basis of race, creed, nationality, planet of origin, size or shape.
4. All monsters have the right to demand numerous sequels to their first movies.
5. All monsters have the right to demand better wardrobes for their films.
6. All monsters have the right to go free in public places.
7. All monsters have the right to plug their films, photos, comics, etc. at all conventions.
8. The right of the full moon and Halloween should be declared international holidays.
9. Transylvania and Tokyo should be declared the dual capitals of the world.
10. All monsters have the right to stomp Tokyo, climb the Empire State Building or smash London Bridge, if they so desire.
11. All monsters have the right to clutch and/or threaten beautiful girls in their hands (claws, claws).
12. All monsters can study their forms of breed at zoos.
13. All monsters have the right to demand an Aurora model kit be designed in their likenesses.
14. All monsters have the right to one haunted house, one book of black arts and one evil assistant, if they so desire.
15. All monsters have the right to possess E.C. comics, autographs of Godzilla or photos of Seymour and the Creep, if they so desire.
16. Monsters have the right to picket and protest against human fiends, do-gooders and monster slayers.
17. All monsters may take wives or husbands.
18. All monsters have the right to bear offspring.
19. No monster should be made the butt of cruel or inhuman jokes.
20. All monsters have the right to [illegible] live, give off radiation, slime, control your mind, [illegible] and, possess your [illegible] onions.
21. All mo[illegible]

This schizoid simian is only one of many monsters you'll be meeting in this issue. We've got the entire Toho creature crew, headed by Godzilla & Co., in our DESTROY ALL MONSTERS filmbook ... and the whole grisly gang returns to destroy Brooklyn in our MONSTERS THAT DEVOURED CANARSIE strip. You'll also find yourself face to face with the Mad Master of the Wax Museum, then meet Rondo Hatton, "The Creeper," and all mode & manner of monsters currently invading the media, including a few new faces you'll never forget—no matter how hard you try! All in this issue of THE MONSTER TIMES, the only publication that fights for monsters' rights.

The World's First Newspaper of Horror, Sci-Fi and Fantasy

the Monster Times

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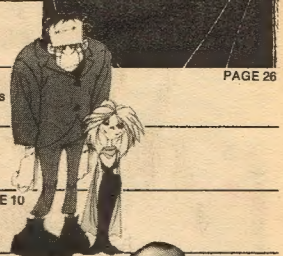

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Well, looks like it's that time again—time for another sparkling issue of THE MONSTER TIMES, "The Thinking Man's Monster Paper" and a free-thinking forum for fiends everywhere. It's also time for another dull editorial which will repeat, as always, all the information already described in our Table of Contents to your immediate right, a longstanding TMT tradition that nobly resists all attempts at improvement with a determination that is truly terrifying to behold.

In our filmbook this issue, Godzilla destroys New York, Mothra levels Peking, Rodan ravages Moscow, and everybody steps on Tokyo, which certainly makes the time seem ripe for the forces of Earth to get together to DESTROY ALL MONSTERS! That Toho classic gets the royal TMT filmbook treatment, and we know you'll want to read every lively word and find out who wins. And if that isn't enough death and destruction for you, we've also got a special three-page strip by "Deadly Dean" Latimer and "Terrifying Tom" Sutton called THE MONSTERS THAT DEVOURED CANARSIE. In our quenchless quest for news, we dispatched TMT correspondent Marty Pasko to venture into the darkest heart of Middle America to get the full story on THE AMAZING WORLD OF SUPERMAN, a super-tribute to the Man of Steel erected by the populace of the "real" Metropolis—METROPOLIS, ILLINOIS. We've also got a profile on the life & times of Hollywood's most bizarre horror star, RONDO HATTON; a report on about what happens when Horror Invades The Media; and our long-promised and never-delivered article about the rediscovery of a longlost classic, MYSTERY OF THE WAX MUSEUM, penned by TMT Media Editor R. Allen Leider.

For you comics fans, in addition to our superstrip this issue, we've also got a report on the gala Annual New York Comic Art Convention held this past July 4th holiday ... plus a descent into the nefarious netherworld of "hot still" dealing, a criminal activity that flourishes at sci-fi and comic convention sites everywhere, by TMT undercover reporter Gary Gerani. Bill Feret, a man with a good headstone on his shoulders, will be busy at the Teletype machine again bringing you the latest news from Monstermoviedom. Of course, we also have another now exciting, now poignant edition of our Monster Scene column, plus photos & captions & typos galore ... and even a few surprises. Looking at it from our point of view, we would say that, offhand, we couldn't think of a better publication than this one. If only modesty didn't forbid...!

Joe

3 **DESTROY ALL MONSTERS!:** Toho's superstars, Godzilla, Rodan & Co., get the royal TMT filmbook treatment in this moving saga of monsters gone wild.

6 **SUPERCITY!:** TMT Middle America correspondent Marty Pasko reports on dynamic doings in Metropolis, Ill., the official home of Superman.

9 **MYSTERY OF THE WAX MUSEUM:** R. Allen Leider's long-promised and even longer awaited scoop on the rediscovery of a classic fright film finally finds space in this issue.

10 **MONSTERS IN MEDIA!:** Masked media ace "Carl Cushing" tells all about current and future horror happenings in books, television and films.

12 **THE STRANGE CASE OF RONDO HATTON:** Richard Bojarski profiles the bizarre career of horror star Rondo Hatton, a tragic tale of exploitation.

15 **STAR TREK'S BACK!:** In animation form, and we've got the whole story here about Star Trek's strange transformation.

16 **SUPER CENTERFOLD!:** The striking stars of DESTROY ALL MONSTERS pose for TMT artists in a centerfold that gives you 10 monsters for the price of one.

19 **BEASTS IN BROOKLYN!:** Godzilla & friends destroy Canarsie, just so all you Brooklynites won't feel left out, in our comic strip this issue.

23 **HOT STILLS, ANYONE?:** TMT undercover reporter Gary Gerani with a shocking scoop about the monstrous "hot stills" racket.

24 **TMT TELETYPE TICKS ON!:** Bill Feret continues his fine job of uncovering fascinating facts in all phases of the media on his very own Teletype page.

26 **GALA CON!:** TMT Managing Editor Joe Brancatelli reports on the New York Comic Art Convention with the blazing honesty and fluid prose style for which he is famous.

27 **THE MONSTER SCENE WALKS AMONG US:** Being another informative, witty and profound round-up of monsters in the news, in ads, and other eerie places.

THE MONSTER TIMES IS PRODUCED AND CREATED BY LARRY BRILL AND LES WALDSTEIN. *Editor-in-chief:* JOE KANE. *Managing Editor:* JOE BRANCATELLI. *Assistant Art Director:* LYNNE GILDENSOPH. *Film Editor:* WYRON BERGER. *Media Editor:* R. ALLEN LEIDER. *Associate Editors:* MARK FRANK, MARK EVANIER, STEVE VERTLIEB, JIM WHOROSKI, PHIL SEULING, BILL FERET. *Contributing Writers:* GODZILLA, DON THOMPSON, JOE THOMASINO, D.A. LATIMER, GARY GERANI, ALAN BRANDMAN, BUDDY WEISS, DON FIOTO, DAVID STOWORTHY, GARY BROWN, RON HAYDOCK, GARY SVEHLA, LON TALBERT, SEYMOUR, DAVID BARTHOLOMEW. *Contributing Artists:* TOM ARMSTRONG, FRANK BRUNNER, TOM SUTTON, NEAL ADAMS, GRAY MORROW, BILL NELSON, JIM JAMES, BERNI WRIGHTSON, JEFF JONES, ERNIE COLON, JOHN BYRNE, MIKE KALUTA. *Contributing Photographers:* BARRY GLUSKY, EMANUEL MARIS. *Circulation:* DOUG FOLEY. *Advertising Manager:* LARRY BRILL. *Creepy Consultant:* THE CREEP. *West Coast Representative:* LARRY WALDSTEIN.

Thanks are magnanimously extended to Toho Films and American-International, their American distributors, for the magnificent DESTROY ALL MONSTERS illustration recreated on our cover by our hard-working staff of budding artists.

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ATTENTION
CITIES OF THE WORLD:
Our planet may be doomed....
Our earth may be devastated!

The monsters are in revolt and Civilization is in chaos. New York, Moscow, London and Peking are under attack. What city is next? What nation can survive?

Forces of annihilation have been massed against us.

Let our common war-cry be heard...

Harried hordes run for cover ... buildings topple ... all the great miniature cardboard cities of the world collapse ... the Japanese Army rallies to the rescue—all of which means that it's that time of year again ... time to DESTROY ALL MONSTERS! And no one can handle that terrifying task better than Toho Films.

BY TOM MURDOCK

DESTROY ALL MONSTERS
The Battle-Cry that could Save the World!

Things look bad for Earth. Aliens are taking over the minds of earthlings, monsters are rampaging all over the world, and the situation is growing grim indeed as an overworked Japanese screenwriter racks his brain to figure out how the forces of Earth will find a way to DESTROY ALL MONSTERS!

The year is 1999. Peace reigns on Earth, and nations of the world have joined together in a united effort to explore the uncharted reaches of outer space. The United Nations Scientific Committee has established an exploratory base on the surface of the moon. Here at the rocket departure center on Earth, lunar-bound spacecraft are launched every day. One such ship, Moonlight SY3, has just soared off into space, headed for the Lunar Control Station.

Scientific work is also being carried out on Earth to clear up some of the mysteries of Mother Nature. At Ogasawara Island an underwater research center has been set up to allow scientists to study the habits and breeding of marine life in their natural surroundings. Here many new forms of fish are being artificially evolved, while on the island itself, all of the Earth's monsters have been collected and confined in an area known as "Monster Land." Among them are Godzilla, Rodan, Angilas, Mothra, and Gorosaurus. In the past, all these monsters have wreaked terrible destruction on humanity, and their imprisonment is for security purposes as well as for scientific investigation. Special electronic devices guard each of the monsters. When Mothra tries to leave the island, she is repelled by a device spewing red gas. When Godzilla attempts a similar escape, he is driven back by a special white gas. When Rodan tries to fly off-limits, he is halted by an invisible magnetic force screen that surrounds the island. Thus Mankind has seemed to have successfully solved the problem of monster attacks. The monsters, too, are well provided for and are permitted a limited degree of freedom as well. All in all, the people of Earth agree that they have found a humane solution to a once-terrifying problem.

TROUBLE IN MONSTER LAND

At Ogasawara several scientists are going through their daily routines. At this point, all seems normal and well under control. Several monitor screens are set up around the room, affording the scientists total surveillance of the imprisoned monsters. Among those present in the room are a Doctor Otani and a lovely young female scientist named Kyoko, who is in the process of answering a long distance call from her brother Tatsuo at the Lunar Control Station, when the transmission is suddenly interrupted by forces unknown. Suddenly, on the monitor screens, they see a thick yellow gas flood the entire island. The base operators try to flee, but find all the exit doors locked.

Suddenly all communication is cut from Monster Land. In Tokyo, the United Nations Scientific Committee is called into emergency session and is now in the process of trying to re-establish contact with the base at Ogasawara Island.

The crew of Moonlight SY3, under the direction of the heroic Tatsuo, blasts off into space on what begins as a routine mission, but soon the fate of the entire world will be in their white-gloved hands.

In the Committee room, a Doctor Yoshida watches the disaster on Ogasawara Island with alarm. The whole island is suffused with the strange yellow gas.

"The whole surface has changed!" Dr. Yoshida exclaims. Several buildings on the island have already been destroyed.

"Such terrible destruction," says the doctor, shaking his head. "I will try to arrange for my country to help." Suddenly, another screen flashes on, and a distraught female voice is heard:

"This is an emergency broadcast from Radio Moscow. The city is now under attack! The giant flying monster, Rodan, has been sighted approaching the capital! He arrived at 11:00 and is now proceeding to destroy Moscow. Russian leaders have called out their entire defense force. There is no doubt that this is the same Rodan who comes from Monster Land on Ogasawara Island."

"Rodan in Moscow!?" Dr. Yoshida says in surprise. There is, however, worse news to come. Another alarmed broadcast begins:

"This is Paris, Radio Paris reporting. A subterranean monster is breaking through the streets of the city! Paris's most famous landmark, The Arc De Triomphe, is directly in its path. The people are praying for its safety. It's no use! The Monster is now destroying the Arc, and I'm afraid the rest of Paris will soon follow!"

Another announcer follows: "The

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After being liberated by the alien Kilaaks, Godzilla voyages to Fun City, where he unleashes his bad, radioactive breath against the U.N. Citizens of New York flee in panic, crime on the streets is drastically reduced, and Mayor Lindsay is unavailable for comment.

monsters seem to be everywhere! Most of the major cities of the world are now being destroyed! Moscow by Rodan! Peking by Mothra! London by Manda! Paris by Baragon! Stand by, here's another bulletin...we just heard New York is under attack by Godzilla! Repeat...New York is being invaded by Godzilla!"

New York is seen, a scene of fiery destruction. Godzilla's radioactive rays rain down on skyscrapers and people alike.

Back at the Committee room, Dr. Yoshida is deluged with anxious questions.

"How did the monsters escape?"

"Do you suspect sabotage, Doctor?"

But Dr. Yoshida doesn't have the answer.

"There must be an answer to this," he tells the press. "The Committee's going to find it. In the meantime you musn't create a panic, gentlemen. Your cooperation is vital!"

"Doctor Yoshida," someone asks, "since Monster Land is so close, why hasn't Tokyo been attacked?"

Doctor Yoshida paused.

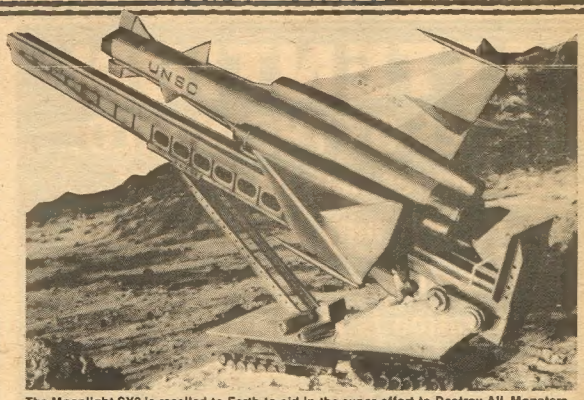
"The Committee has been wondering about that, I assure you. Now, excuse us please, there's not much time!"

MEANWHILE, BACK ON THE MOON...

Meanwhile, Moonlight SY3 is ordered to return at once to Earth. Tatsuo, the ship's commander and Kyoko's brother, is reluctant. He has sighted a UFO and wants to pursue it. Finally, though, he agrees to return and lands on Ogasawara Island where he and his crew make straightway for the sanctuary of the underground base. The monitor room is alive with horrifying images of monsters gone wild.

"Welcome back to Earth!" Kyoko greets them.

"Kyoko! Dr. Otani!" exclaims Tatsuo. "What's going on here?"



The Moonlight SY3 is recalled to Earth to aid in the super-effort to Destroy All Monsters.

Tatsuo notices something odd about Dr. Otani's and Kyoko's behavior. They seem to him to be taking things a bit too calmly.

"It's alright. Stop shouting," Dr. Otani advises. "Nobody's in danger now. I feel sure everything's all right. What I would like ... is your cooperation."

"What do you mean cooperation?" asks Tatsuo. "Don't you know what's going on out there with those monsters?"

"Yes, of course," says Dr. Otani with unnerving calm. "We use remote control to guide them."

"Remote control!?"

Dr. Otani adjusts several monitor dials and explains quietly:

"There...there's Mothra...in Peking." An image of Mothra attacking a train is visible on the screen. "Now...Godzilla is here." Godzilla is seen hissing atomic breath on buildings in New York. "And Rodan...right here." Rodan causes buildings to topple by flying over Moscow at supersonic speed. "If I want to make the monsters obey me," Dr. Otani explains, "it's a simple operation. And now, I'm sure you're all anxious to meet the inventor. This way, please."

"Come, follow me," adds Kyoko.

Tatsuo and his startled crew are taken to a remote section of the base, where several women clad in silver spacesuits suddenly materialize. One of them begins to speak:

"I've been expecting you."

"I brought you here," Dr. Otani tells Tatsuo, "so she could answer some of your questions."

"I don't think anyone has anything to fear from us," the strange girl speaks, "but we are going to control you now and create a new existence. Your people will soon learn that they must help us."

Tatsuo stares in disbelief.

"And if we don't, you're going to destroy all our cities?" he asks. "Is that what you're saying?"

"Tatsuo," Kyoko advises, "you'd be a lot smarter to listen to her."

"Our main society," the girl continues, "must be without any disorganization. To insure this we have to murder many..."

"Who are you!?" Tatsuo interrupts. "What's your country?"

"You see," Dr. Otani breaks in, "there are many small planets moving between Mars and Jupiter. She tells me that one of them is her home."

"You can't say you believe that!?"

"Yes, I do," Dr. Otani insists. "I respect her, I really do. I accept her story as the truth, because of her scientific ability. A good example is her ingenious remote control unit."

In panic Tatsuo pulls a gun and fires at the aliens...but the bullets have no effect.

"Now put that down," laughs Dr. Otani. "Your bullets can't cut through that barrier."

Confused and frustrated, Tatsuo prepares to lunge at the doctor but is stopped by Kyoko.

"Please," says the alien girl, "you musn't act like this."

Suddenly, the mysterious yellow gas invades the chambers again. Tatsuo and his crew, after a brief battle with the aliens, make their escape, taking Dr. Otani with them. The doctor is questioned by the U.N. Committee about his strange behavior, but refuses to answer. Instead, he flings himself out the nearest window and plummets to his death.

Investigating the suicide, Dr. Yoshida sees Kyoko at the fallen Otani's side. When he discovers that Kyoko and her companions are slaves to the aliens who call themselves "Kilaaks," Dr. Yoshida flees. Kyoko and the Kilaaks are fired at by several policemen, and one of the aliens is killed.

Alien spaceships cruise above ghastly scenes of death and destruction as monsters under alien Kilaak control ravage civilization as we know it. Looks like a job for Superman but, unfortunately, Toho couldn't afford to buy the rights for a loan of the Man of Steel.

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Brought to their senses by the destruction of the alien control center, an awesome army of homegrown monsters rallies to the Earth's defense. Here we see, from left to right, Mothra, Baragon, Rodan, Speiga, Angilas, Minya, the Big G., Varan, Gorosaurus, and Manda gang up on Ghidrah, the aliens' 3-headed ally.

KILAAKS IN CONTROL!

Later, an autopsy is performed on the slain alien. It's discovered that he was not an alien, but an earthling controlled by the aliens via the insertion of a tiny radio transmitter. Dr. Otani and the monsters, it is surmised, were also victims of the aliens' transmitter control. Tatsuo and his crew volunteer to search for the aliens' secret base. It is believed that the Kilaaks wish to destroy the Earth's space program because they fear that such space probes will eventually disrupt life on their planet.

Several transmitters used by the Kilaaks to control the monsters are found in different parts of the world but, before the aliens can be located, Godzilla attacks again...this time Tokyo is his target. Before long he is joined by Rodan, Mothra, and Manda!

Rockets are dispatched to destroy the monsters, but nothing seems to work. Buildings are toppled and burned; casualties run high. After the monstrous reign of terror has subsided, Tatsuo discusses the matter with an army captain.

"The Kilaak enemy is currently setting up in Ebisu," the captain maintains.

"Ebisu?" Tatsuo questions.

"There are hot springs there," the captain explains. "They're all dried out, Monster Land dried up too, remember?"

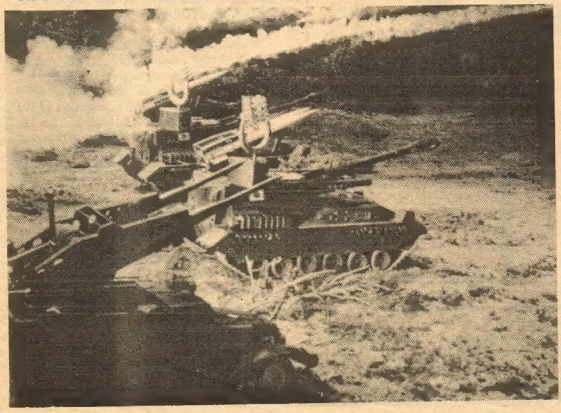
"Do you think there's a connection between the two?"

The captain nods. "Baragon is currently in this area."

"Baragon?"

"Yes. The monsters attacked and destroyed cities throughout the world, yet Tokyo was kept standing. That was to pull our attention away from Japan, in order to construct a base in Ebisu. And in order to destroy it, we shall have to find it. That's where you come in. You'll go to Ebisu in your lunar spaceship. You'll take it underground at this point here," says the captain, pointing to the map, "and if you're lucky, you'll find their headquarters and destroy it, before they destroy us."

Earthly weaponry fails to make a dent in the invincible hides of the rampaging monsters. But then Toho's miniature monsters always had it all over their miniature ranks.



Tatsuo prepares to leave when, in the corridor, he is greeted by the startling sight of Kyoko. She is still under alien control and comes only to deliver a dire warning.

"You must understand," she tells Tatsuo, "that you are all going to be murdered unless you consent to the Kilaaks' rule without delay. The monsters will then be returned and stay on Ogasaware Island in peace."

"And until we do, you're going to let the monsters run around free. That's all this is...extortion!"

Earth scientists and Moonlight crew members are trapped by an attractive team of cunning Kilaaks who, protected by their electronic invisible shield, once again assure the Earthmen of the folly of their resistance to Kilaak conquest of the much-maligned planet. But we're not about to give up so easily—that, among other things, is what makes this planet great.

Angered beyond control, Tatsuo rips off Kyoko's earrings, which, he suspects, contain Kilaak remote control devices. He runs at once to Dr. Yoshida, evidence in hand.

"Doctor, look at these. It's clear enough they controlled her with these. This is how Otani was murdered, and the others the Kilaaks captured—they are being controlled just as she was!"

Although now free of the Kilaaks' control, Kyoko's memory refuses to function due to the traumas she underwent at their

Continued on page 29

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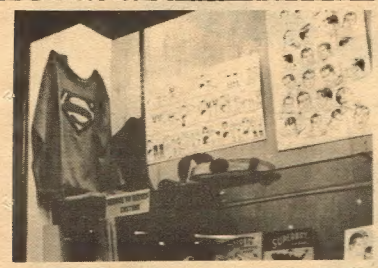


Inside view of the Amazing World of Superman, featuring George Reeves' TV costume.

Outside view of the Amazing World of Superman.

Local Representatives Negotiate Superman Project In New York

In an effort to bolster tourist trade, the local paper, "The Metropolis News," promptly became "The Metropolis Planet."

Metropolis welcome sign urges visitors to attend church of their choice. For most fans that would be the Amazing World of Superman itself!

Artist Ken Moeckel adds finishing touches to Superman painting.

Dinnerware designed to serve everything from supersoup to supernuts.

Lex Luther lookalike pipes hand of Rev. Charles Chandler, a full-time minister and part-time Superman.

THE AMAZING WORLD

As the dean of all super-heroes, SUPERMAN is rightfully recognized as the greatest of all time. His fame has catapulted him out of the comics and into books, magazines, cartoons, television, movies and all sorts of other merchandising shills.

And now, to honor SUPERMAN and his amazing commercial power, the town of Metropolis, Illinois has erected a fitting monument to the character: a converted skating rink! To cover the opening of THE AMAZING WORLD OF SUPERMAN (and to check and see if all the ice skates have been removed), THE MONSTER TIMES dispatched Martin Pasko to survey the scene.

"Faster than a speeding bullet ... more powerful than a locomotive ... able to leap, etc. ..." The litany is so familiar that most school children can recite it in their sleep. It concludes with the famous chant, "It's a bird ... It's a plane ... It's ..." only the most widely-publicized and most financially successful comic book superhero of all time ... SUPERMAN!

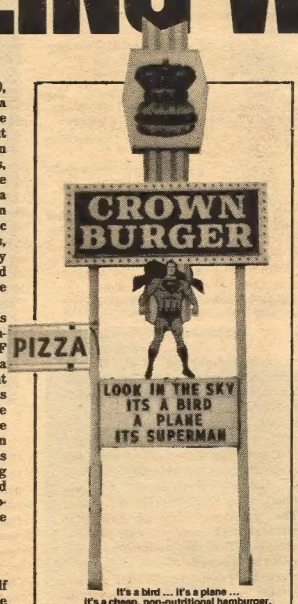
Equally familiar to youngsters (and quite a few not-so-youngsters) is the day-to-day routine of **The Man of Steel**'s alter-ego, Clark Kent. Once a reporter for the **DAILY PLANET**, Kent is now a newscaster for WGBS-TV, but he's still located in that mythical city of mythical cities, **Metropolis, U.S.A.** ... But wait a moment: did we say **mythical?** Hang on to your capes, Supermen of America! Yes, Virginia, there **is** a Metropolis! Metropolis, Illinois!

With a population of a mere 8,000, Metropolis can hardly be considered a bustling ... well, **metropolis** ... but its fame as Superman's home-town promises to put this little burg on the map for American tourists everywhere. For Metropolis, Illinois is now the official home of The Amazing World of Superman, presently a reconverted rink serving to house an amazing collection of **Superman** comic books, original art, merchandizing tie-ins, and general memorabilia. If the city fathers and several other interested parties have their way, it will become the biggest **amusement park** in the Midwest!

The Monster Times dispatched this reporter to cover the May 26 grand opening of **THE AMAZING WORLD OF SUPERMAN.** The town itself was quite a sight ... distinguishable by the giant painting of Superman that adorns its water-tower. There were pictures of the red-and-blue figure everywhere: in store windows, on the sides of buildings, on "Welcome to Metropolis" billboards (featuring dialogue balloons reading "Welcome to my home town!"), and especially in the window of (honest-to-Krypton) **The Metropolis Planet**, the little hamlet's weekly newspaper.

SUPERMUSEUM!

The **Amazing World of Superman** itself was quite another matter. For a mere $1.75 it offers the largest collection of Superman artifacts ever assembled anywhere. **Amazing World** also houses a giant display detailing how a comic book is produced, with pictures depicting each phase of production, samples of script pages, original art, color-separation overlays, engraving plates, and the finished product itself. There are Neal Adams renderings of what the future amusement park **might** look like; a doll-house-sized mock-up of **Superboy**'s Smallville home; a collection of **Superman** toys and give-aways; the original costume worn by TV Superman George Reeves; acetate "cell" samples from the **SUPERMAN** cartoons; samples of **Kryptonite**; the largest mural of **SUPERMAN** in the world; and a screening room for **SUPERMAN** cartoons and movies. The "museum" will also house a collection of **SUPERMAN** original art valued at $4,000,000 and a library of comic books that allegedly includes every issue of **SUPERMAN** and **ACTION COMICS** ever published.



It's a bird ... it's a plane ... it's a cheap, non-nutritional hamburger.

The museum opened its doors following a ribbon-cutting ceremony attended by Metropolis mayor J.P. Williams and Bob Westerfield, Executive Director of the Superman World project. The "special guest" at the opening was National Periodical Publications' Sol Harrison, Special Co-Ordinator of the project and liaison man between National and Metropolis Recreation.

Westerfield introduced Harrison as "the oldest living man working in comics today," referring not to Harrison's age but his veteran-status in the comics field. Harrison worked on the production of the first comic book ever published. As the only comics pro to have been connected with the Superman character through its entire 35 years, no man is better qualified for the position he holds.

Harrison remained accessible to the visitors to the Exhibition Center throughout the day, discussing possible future plans for the **World of Superman** amusement part and possible future uses for the present Exhibition Center. He told midwestern comics fans that he would be available to discuss the possibility of using the **World of Superman** as the site of a midwestern comics convention.

HOW METROPOLIS DEVELOPED

The town of Metropolis was founded in 1839. Over the years, it grew into a relatively small farm community with no

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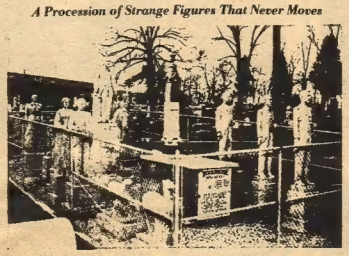
(This ad appeared in the commemorative issue of THE METROPOLIS PLANET).

While Visiting
The
Amazing World
Of
Superman
Come and See
The
World Famous
Wooldridge
Monuments

A Procession of Strange Figures That Never Moves

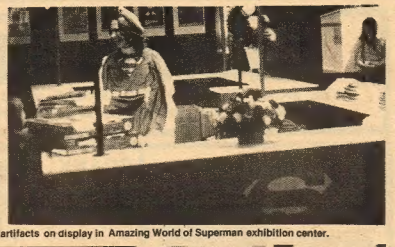


Unusual
Burial
Plot
In
Maplewood
Cemetery
In
Mayfield,
Kentucky

The whimsical Mr. Wooldridge was very proud of his blue-blooded lineage and he believed that an enduring memorial should be installed that would be different from that of the mosaic type appearing in most cemeteries. He decided upon an open air Hall of Fame, where, for all time, the figures of himself, members of his family, and the animals he loved would be preserved in enduring stone.

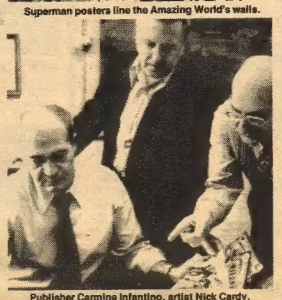
Copyright 1973 National Periodical Publications, Inc.

Unlike the Man of Steel, you will die someday ... maybe even while you're visiting Metropolis. So why not stop off & browse through a selection of world famous Wooldridge monuments? Maybe one day you too can join a "Procession of Strange Figures That Never Moves." Wouldn't you like to be the envy of everybody on your plot?

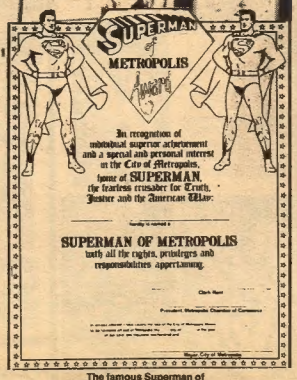


"Superbaby" ... one of many odd artifacts on display in Amazing World of Superman exhibition center.

Superman posters line the Amazing World's walls.



Publisher Carmine Infantino, artist Nick Cardy, and editor Julius Schwartz put heads together to discuss a Superman cover.



The famous Superman of Metropolis Award Certificate.

OF SUPERMAN

Metropolis, Illinois... A small town's campaign to make Truth, Justice, and the American Way pay.

text by Martin Pasko
photos by Harry Broertjes

Superman is Copyright © 1973 by National Periodical Publications, Inc.

major industry and little to recommend it to tourists. As Westerfield, an affable middle-aged man who owned a drycleaning establishment before his town went Super-mad, explained, "Most people come through here to the lakes, catch a couple of fish, drink too much beer, hit a couple geese over the head with a baseball bat, then move on. We want to give them something more for their trouble."

This cover adorns THE AMAZING WORLD OF SUPERMAN book, from whose pages many of the photos were reproduced from. The book can be obtained only by sending $2.40 (check or money order only) to Metropolis, Inc., Box 809, Metropolis, Ill. 62960. A bargain!

So someone hit upon the idea of capitalizing on the coincidence of the town's name being the same as that of Superman's base of operations. The promotional gimmick began as an award for good citizenship, the **Superman Award**. The Metropolis Chamber of Commerce approved the idea in January of last year. January 21 was declared **Superman Day**, and the local Baptist minister was recruited to portray **Superman** (using George Reeves' costume) in the first presentation of the award. When named head of the project, Westerfield went to National Periodicals with his ideas, and, as an expression of their interest, Carmine Infantino attended the **Superman** Day celebration.

Radio and television stations and wire services from all over the country covered the goings-on in Metropolis, thanks to the enthusiasm of the town toward the project. Soon, the sheer novelty of there actually **being** a real Metropolis had put the town on the map.

National was then moved to make a "straight-money" offer to the Metropolis Chamber of Commerce. The publishing firm would bring their "expertise" in licensing and merchandising their biggest moneymaker to the task of building the tiny Illinois town into a top-flight tourist attraction. Since that initial step was taken, news about the town has appeared in all of the 50 states and abroad, and the ersatz Superman, the Rev. Charles Chandler, went to New York as a contestant on the syndicated "What's My Line?" TV show.

Metropolis Recreation, Inc. was then formed to buy a franchise from National. Sol Harrison was named liaison man, and outlined the project initially in four phases, the first of which was the construction of the Exhibition Center. Phase II, **The Amazing World of Superman** Amusement Park, is tentatively planned for completion in the summer of 1975, according to Westerfield.

An artist's concept, rendered in vibrant watercolor by Neal Adams, labeled as "Phase II," is on display at the exhibition center. Harrison is quick to point out that this is a tentative projection of what the amusement park might look like. No estimate of the cost of the project was given, but, judging from Adams' renderings, which visualizes the park on the scale of Disneyland, it could be budgeted in eight figures.

ADAMS' SUPERPARK

As envisioned by Adams, the park grounds are enclosed by high walls, with a giant statue of Superman forming the entrance archway, suggesting the Colossus of Rhodes. Adams' plans include a **SUPERMAN** museum (an expanded version of the existing Exhibition Center in new headquarters), a Superman movie house and theatre/auditorium, a **super**-market, a craft shop, a first-aid hospital and a restaurant atop an artificial mountain which will contain a duplication of Superman's **Fortress of Solitude.**

The park's other projected attractions are imaginative and exciting to contemplate: a Bizarro World playground, "where nothing works the right way"; a "Trip to Krypton" ride, complete with rainbow falls, jeweled forest, scarlet jungle and a walk-in Bottle City of Kandor; a Hall of Villains with giant statues; Main Street in Smallville (featuring Superboy's house); a transparent street (what one sees through the street the presentation doesn't make clear); giant statues in the center of the park representing the more famous members of the Superman "family"; and the Hall of Science, where children can duplicate Superman's powers via mechanical devices.

This very ambitious dream-park is so breathtaking to behold in Adams' beautiful drawings that it is almost sad to report that it is impossible to say how much of the dream will become reality.

For the moment, however, Metropolis' new industry has produced the most comprehensive and most fascinating **SUPERMAN** exhibit ever. The Exhibition Center, which will remain open throughout the summer months, will sponsor various additional activities throughout the season, such as the current **Superman Junior Olympics** in which youngsters can compete in various athletic events. It is another example, like the amusement park, of **SUPERMAN** comic lore become reality. A Superman amusement park was first conceived in a 1955 story, "Superman Land" (reprinted in the **AMAZING WORLD OF SUPERMAN MAGAZINE**); the Junior Olympics was inspired by the 1964 story "Superman's Mission for President Kennedy," in which the Man of Steel helped get America's youth in shape as part of the National Physical Fitness Program.

Any and all inquiries concerning any phase of the project can be addressed to: Metropolis Recreation, Inc./P.O. Box 809/Metropolis, Illinois 62960.

Also available from that address, for $2.40 (check or money order only) is **THE AMAZING WORLD OF SUPERMAN** magazine, available ONLY IN or FROM Metropolis. While only a slight suggestion of the comprehensiveness of the Exhibition Center's coverage of the Man of Steel's career, it is the most complete collection of **SUPERMAN** data to be assembled in quite some time, most attractively edited and produced by Sol Harrison. Of particular interest is a new version of Superman's origin, drawn by Curt Swan and Murphy Anderson. This is a limited edition which WILL NOT have a second printing.

Metropolis has produced a fascinating exhibit that should go onto the must-see list of every comics fan or Superman-enthusiast. You'll never see anything like it anywhere else, not even if you attend comic cons for the next 1,000 years ■

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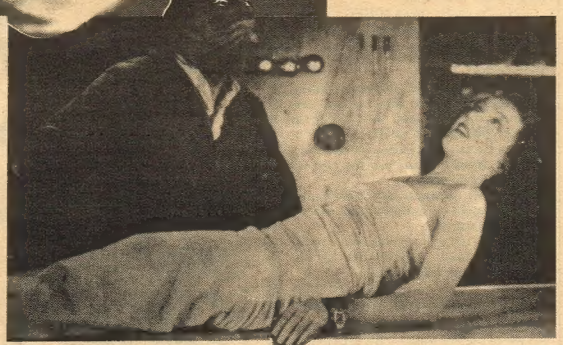
The Face Behind the Mask worn by Lionel Atwill inspired cries of shock and fear to issue forth from the threatened throats of 1933 moviegoers, after which all prints of the film were promptly lost ... an act born more of carelessness than squeamishness, we think

This sinister shadow belongs to Vincent Price, seen here menacing Phyllis Kirk in the 1953 remake, HOUSE OF WAX. In addition to filming it in 3-D, Warner Brothers discarded the cynical, would-be snappy patter that cluttered the original MYSTERY OF THE WAX MUSEUM. Many serious horrorphiles were relieved to see it go.

THE MYSTERY OF THE TERROR IN THE HOUSE OF WAX!

One of film buffs' greatest frustrations is the "lost film." These are films that have either decayed from time and neglect or else have simply been misplaced. In the case of the former, nothing can be done (beyond some useless weeping and gnashing of teeth), but occasionally a lost film will suddenly turn up, discovered in an unused studio vault or among someone's private collection. Such discoveries are cause for celebration among film fanatics, and such was the case when a print of the long-lost MYSTERY OF THE WAX MUSEUM mysteriously reappeared. Here now to tell you all about it is our own Man of Mystery (and Wax), R. Allen Leider. . . .



Unmasked mad sculptor Atwill prepares 1st Lady of the Scream, Fay Wray, for his infamous wax treatment. In keeping with horror film tradition, Fay is saved in the nick, and Lionel is destroyed.

Some people still have nightmares about it. They toss and turn in their restless sleep, wake up screaming and rush to the window to see if he's there. They look for the twisted, hideously scarred form of a bent man lurking in the shadows. For they know that he is after their bodies, bodies he needs for his wax museum. His hands are crippled and burned to bony stumps and his beauteous statues conceal a horde of corpses. Some people still have nightmares about Vincent Price and the HOUSE OF WAX. But few people have nightmares about the *ORIGINAL* film which made the 3-D color film of the 50's possible in the first place. THE MYSTERY OF THE WAX MUSEUM has been *LOST* since 1933. Not a single human being has seen it since it finished its 1933 theater run. And if someone has seen it . . they kept it a deep dark secret. Or perhaps one night the twisted fiend silenced them?

Here is the story of the original version and a few choice glimpses of the historical film *never before printed anywhere since 1933*!

IVAN IGOR (*Lionel Atwill*) is a dedicated and sensitive artist whose glory is all in his waxworks. Igor's museum in London is the talk of the town. The wax statues seem to come alive, for all of them have been gifted with the touch of a master craftsman. Then tragedy strikes in the form of *FIRE*! Igor tries vainly to save all of his statues from the hungry flames and is hideously roasted alive for his troubles. After the fire the museum is a burned-out shell and so is Igor. He becomes a recluse, and the loneliness causes his mind to crack. He devises a fiendish plan to revive his lost waxworks and become famous again.

ART CIRCLES AMAZED

London art circles are amazed at Igor's recovery. His museum is reopened in New York with wax statues even more beautiful than the originals lost in the fire. What's more fantastic, Ivan Igor himself has almost completely recovered from the searing he received. His face is no longer a mass of twisted flesh and, except for his crippled legs, he seems normal again.

But things are far from normal. Ivan Igor has a secret. He has been cheating. Under the waxen carvings and castings that thrill the visitors to the wax museum there lie the corpses of Igor's victims. Igor has been murdering people who resemble famous figures in history and coating their bodies with a special wax. The wax museum is a huge cemetery.

TRAGEDY STRIKES

One day another tragedy strikes the museum. A statue is discovered to contain a human corpse, the body of a missing jurist is coated with wax and disguised as Voltaire. Igor is *"shocked"* and *"astounded"* that someone could have done this in his museum. The police are satisfied that a clever murderer used the museum as a dumping place for a revenge killing. The newspapers are not so satisfied. A young newspaper woman (*none other than Fay Wray of KING KONG fame*) is suspicious. Her editor (*Frank McHugh*) believes her and assigns her to the story. Charlotte (*Fay Wray*) pokes around in the museum after closing time and exposes Igor's secret all too well. She is first faced with . . . his face. Under the wax mask Igor wears a face only a mother could love. That is, if

Continued on page 31

A new Wax Museum feature, TERROR IN THE WAX MUSEUM, is due out soon from Cinerama Releasing. The character seen here is called "Karkoff" and is being played by Steve Marlo in the newest of the wicked wax-works.

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TELL IT TO THE EDITOR

LEAV LIVES!

To the Editor:

It is now exactly twenty years since I did my last comic book. Thus it was with surprise and some pleasure when a comic collector and fan who works in the same ad agency I do showed me the small paragraph on me on page 19 of the July **THE MONSTER TIMES.** I feel particularly honored that Jim Steranko chose to include me in his Comics History No. 2. Especially since a drawing of mine (two pages from the end of the book) is the only double page spread in the book. I volunteered it for the Writers War Board in 1944 and it was reproduced in about three thousand pickups around the world on Victory-in-Europe day in 1945.

The Skywolf and the Heap drawing was not a pencil drawing, as Joe Brancatelli stated, but was done in dry-mark (felt pen) and fountain pen on laid (charcoal) paper.

All the best to you and the Monster Times.

Cordially,
Mort Leav
New York City

For you young comic fans, Mort Leav was a long-time comic book artist, concentrating his work for the now defunct Hillman Publications.

During that time, Mr. Leav quietly garnered a following of fans who admired his work. Most of his superior work was put out during the E.C. craze of the early 1950's, however, which left him somewhat obscure until a group of fans revived the interest in his work in the late 1960's.

His art still stands as some of comic books' finest.

ON OUR SPECIAL SALUTE

To the editor:

I've recently dug up a copy of your salute to T.V. S.F., and I would like to congratulate you on this fine magazine. First and foremost, I am pleased with the articles on STAR TREK. When I first read of the possibility of a collector's issue, I thought it would just be a series of repeat articles. I'm glad you included so much original material, especially the quiz (by the way, question 31, the GALILEO's serial number, isn't so tough . . . I used it in a trivia contest and the other team got it right). And my normally sarcastic dormmates were impressed by the ST photos.

Otherwise, it was a strange issue. The articles on LOST IN SPACE and Irwin Allen were very good, some of the first semi-objective stuff I've read about them. But I'm still trying to figure out how SPACE GIANTS got in there, at the expense of such other "quality" Japanese exports such as ULTRA MAN, JOHNNY SOCKO, and other shows devoted to the destruction of Tokyo.

I have one question which I wish you'd answer for me. Where did you get the pictures from STAR TREK and LAND OF THE GIANTS and UFO? Was it from some source which is accessible to the general public, such as myself? Any information you could provide would be greatly appreciated.

One thing I almost forgot to mention was your reprint of the UFO article. As a minor UFO fan, I was hoping for something a little more up-to-date, such as a new outlook on the show, or at least news about its possible return next season. And surely by now, your caption writer must have identified that "cryptic craft" as an SST.

On the whole, TMT seems to be becoming a little cooler in its attitude. You're becoming a little more serious, in that you're getting away from the cute stuff; I've seen fewer corny captions a la Ackerman, and fewer "exclusive interviews" with the Monster of Piedras Blancas and Robby the Robot. Meantime, you still have your feeling of humor and friendly objectivity (?) toward the monsters.

If you think about taking requests, I have a couple of suggestions if you have an hour or two. How about doing something about Rondo Hatton or Lionel Atwill? Or how about an article (or series?) on THE PRISONER, which seems to have been overlooked by so many monster publications?

Live long and prosper, and may you have a long and illustrious publishing career . . . or at least until my subscription runs out. And I sincerely hope that you could take the time to answer my question about your source of photos. Be seeing you.

David Clark
Eugene, Oregon

Irwin Allen is a controversial man. Many canonize his achievements, others abhor them. Anytime we write something critical about Mr. Allen, his onw-man defense squad by the name of Ron Sapp, rushes to his defense. To balance the scale, we get many complaints when he is praised by us. He's an argument provoker, but he is an Oscar-winner (for THE POSIEDON ADVENTURE).

Our pictures come from a variety of sources. Oftimes you can get pictures and stills from the company that produces the feature. When they are not available, one simply has to haunt conventions and old movie and book stores and hope to get lucky. There is no place specifically open to the general public. Perhaps as horror and s-f become more popular, a place might come into being.

As to the continuation of UFO ... sorry, it's Unfortunately Forever Off!

EC GOING

To the editor...

You are to be congratulated for having the integrrity to print the excellent piece by Dr. Fredric Wertham. Most horror and monster publications would be afraid to mention his name, let alone give him space to [quite lucidly!] point out the pathetic absurdity of violence.

You at TMT are apparently more fond of the truth [and I mean God's Cosmic truth] then your competitors.

We all love fantasy and weirdness, but to be entertained sadistically by the misfortunes of others is sick.

Gerard Geary
Waltham, Mass 02154

Thanks for the very kind words, Gerry, but one of the few things THE MONSTER TIMES doesn't have a lock on is "God's Cosmic Truth." As you mentioned, we all like to be entertained by fantasy and weirdness--be it in comics, horror, monsters or sf, but TMT has never seen much entertainment value in sadism. In fact, we knock our brains out to avoid playing it up in our paper. Well, we don't really knock our brains out...

THE MONSTER TIMES WANTS TO HEAR FROM YOU! We want to know what you want to see in TMT. Do you want more/less monsters, comics, strips, filmbooks, film surveys, interviews, sci-fi or fantasy? Let us know what you like best and/or least in TMT. We're willing to listen. When you're the "Thinking Man's Monster Paper," you listen to what the thinking man says. Don't hold back; we can take it! Send all letters to: To the Editor... THE MONSTER TIMES, Box 585, Old Chelsea Station, New York, New York 10011.

Carl Cushing is not the real name of the author of this article. His true identity must—under pain of penalties unspeakable in their vileness—remain a secret. Let it be known, however, that "Carl" is a man who operates deep inside the media; a man whose real name, were it to be revealed, would be quite familiar to at least one or two of you. Using his high-level contacts and ultrasensitive X-ray ears, "Mr. Cushing" has assembled a startling story for you ... a story full of perverse promise, surprises, thrilling information, and eye-opening news about wonderful things to come ... a story of how

HORROR INVADES THE MEDIA!

by Carl Cushing

There was a time when the horror movie industry seemed to be going to the dogs—and that was bad. Today, the dogs, rats, snakes, rabbits, scorpions, porkers and apes are coming to the big screen—and that is good.

Since Hollywood discovered that four-legged, furry creatures mean big boxoffice (**Willard** grossed more than $8 million), the film capital has been breeding on celluloid such zoological specimens as **Ben, Frogs, Blood of the Pigs, Night of the Lepus, Sssssss** and other such marquee bait for the masses who've been lining up snake-like in front of theatres all over the country to become horrified, terrified and just plain scared.

Boris Karloff once opined that the fascination of the supernatural film derives from the unknown, an uncertainty of what might be.

"Most people like to pretend that there is something just behind the door," the Master said. "It transports the audience to

A shift from eekological horrors like FROGS to more classical terrors has been taking place of late. Made-for-TV films have been concentrating on reviving classics like FRANKENSTEIN, THE PICTURE OF DORIAN GRAY and DRACULA, as well as creating new supernatural & psychological suspense thrillers like THE SCREAMING SKULL, starring David McCallum and several skulls. SCREAMING SKULL was also the title of an AIP horror released back in 1958.

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An animated monster comedy called THE MAD, MAD MONSTERS, produced for ABC united horrordom's most famous monsters to celebrate the wedding of Baron von Frankenstein's son.

Blacula's back, conjuring up trouble in SCREAM, BLACULA, SCREAM, an improvement over the original title of BLACULA II.

another world. A world of fantasy and imagination."

Vincent Price suggests that the real challenge to any actor worth his salt is the opportunity to convincingly portray "unreality."

"Unlike any other type of motion picture, the terror or horror thriller offers the serious actor a unique showcase to fully exercise his craft and critically test his ability to make the unbelievable believable," he avers. "Let's have more imaginative terror stories produced with our top talent; and less time-wasting and corrupting epics of degeneracy."

Among the hair-raising movies to watch for in coming months are **Legend of Hell House**, adapted from Richard Matheson's novel, "Is There A Vampire in The House?"; **Deranged; The Exorcist** with Ellyn Burstyn, Max Von Sydow and Lee J. Cobb; **Frankenstein and the Monster from Hell** with Peter Cushing and Shane (**Picture of Dorian Gray**) Briant in leading roles; **Chamber of Tortures; Journey of the Oceanauts** co-directed by Douglas Trumbull and J. Lee Thompson; **Blacula II** with William Marshall, Don Mitchell and Pam Grier; **Terror Circus** with Andrew Prine and Gyl Roland; Herman Cohen's **Craze** with Jack Palance, Trevor Howard and Diana Dors; **The Blood Cult of Shangri-La** with John Considine and Jennifer Billingsley; **Wicked, Wicked** with David Bailey and Tiffany Bolling in a Duo-Vision process which permits added scope through simultaneous action on a dual screen; **Ganja and Hess**, a black approach to horror films with blood and nudity; and George (**Night of the Living Dead**) Romero's witchcraft meller **Hungry Wives**.

SUPERNATURAL SELLS!

A few years ago, the publishing industry was launched on a trail of off-beat fiction with the success of Ira Levin's **Rosemary's Baby**, which opened the way for **Mephisto's Waltz, The Other, The Exorcist** and countless lesser excursions into the macabre for the mainstream reader. There has also been an influx of gothic fiction laced with the supernatural.

What may appear innovative to the uninitiated in occult story-telling actually dates back to the early 20's and 30's when such pulp magazines as **WEIRD TALES, GHOST STORIES, STRANGE TALES** and **HORROR STORIES** abounded with devils, witches, vampires, werewolves, incantations and abominations.

In 1939, author August Derleth founded the publishing firm of Arkham House to preserve in hardcovers the works of H.P. Lovecraft, then continued by glorifying such other writers as Ray Bradbury, Robert Bloch, Clark Ashton Smith, Derleth himself and countless other fantasy masters. Though Derleth passed away in 1971, Arkham House remains active in discovering new authors and perpetuating interest in the subject.

Among the current crop of science fiction and fantasy paperbacks, and the field is very fertile, I recommend the highly imaginative anthologies **Satan's Pets, More Little Monsters, The Devil's Generation** and **The Oddballs** all compiled by Vic Ghidalia, an expert in the genre.

Also watch for such tomes as Robert E. Howard's **Sowers of Thunder, Freak Show** by Peter Haining, **The Harlan Ellison Hornbook** and Ellison's **Approaching Oblivion** and **Deathbird Stories**, Richard Lupoff's **Barsoom! The Martian Tales of E.R. Burroughs, The Possible Worlds of Murray Leinster**, Lin Carter's **The Stone From Mnar**, Bretnor's **The Compleat Feghoot**, St. Armand's **The Roots of Horror in the Fiction of H.P. Lovecraft, Androids, Time Machines and Purple Giraffes** edited by Roger Elwood and Vic Ghidalia, Robert Silverberg's **New Dimensions Four** and David Gerrold's **Generation Two**.

Meanwhile, the newsstands are hawking such vital publications as **MONSTER TIMES**, new **WEIRD TALES, GALAXY, ANALOG, FANTASY AND SCIENCE FICTION, FANTASTIC** and **AMAZING**.

TERROR ON THE TUBE

It was ABC Television that pioneered the supernatural story for its "Movie of the Week" series, scoring with **The Night Stalker**, which scored the highest Neilsen rating ever recorded for a made-for-TV movie.

The film centered around a modern-day vampire loose in Las Vegas. Dan Curtis, producer of **Dark Shadows**, produced; Richard Matheson handled the script for which he subsequently won the TV Writers Award; Darren McGavin starred. The trio was reunited for the sequel, **The Night Strangler**.

Matheson believes these film fantasies have found large audiences in recent times because the world and its violence has become so frightening that we require an escape valve for some of the terrors trapped inside us.

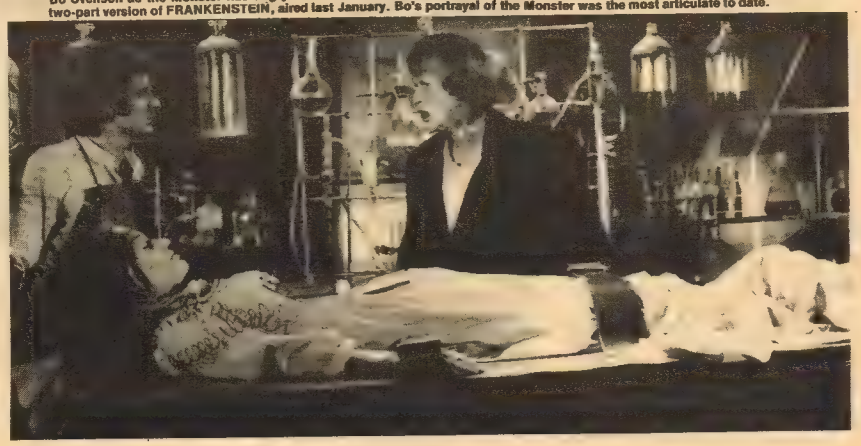
A survey of the networks brought forth the following titles to anticipate: a musical **Canterville Ghost**, Jack Palance as **Dracula**; a 4-hour **Frankenstein** with James Mason, Michael Wilding, Agnes Moorehead, David McCallum, Michael Sarrazin and Leonard Whiting; **The Lady from the Land of the Dead** based on the Mary Shelley classic and dealing with reincarnation; **Brenda Starr and the Voodoo Curse**; Harlan Ellison's **Starlost**; an animated **Star Trek** Saturday morning series; and on FM Radio, **X Minus One**.

WEIRD TALES has been among those revived in the great horror resurrection. This cover from a 1943 edition of WEIRD TALES featured a story by Robert (PSYCHO) Bloch.

Ray Bradbury, whose **Screaming Woman** short story was successfully adapted for TV some seasons back, perhaps best sums up the popularity of horror with his statement, "It's perfectly natural to feel fear. Not a fear of something menacing you, but that deliciously scary shiver you get when you know it's all make-believe and it can't really hurt you."

And the media is supplying its fair share of the shivers. ■

Bo Svenson as the Monster has angry words for Robert Foxworth as Dr. Frankenstein in ABC-TV's three-hour, two-part version of FRANKENSTEIN, aired last January. Bo's portrayal of the Monster was the most articulate to date.



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Rondo Hatton was a curious case. A bright man and an ex-reporter (the two are not necessarily synonymous), Hatton rose to minor stardom in horror films solely because of a physical affliction that distorted his features, making makeup men superfluous on the sets of his films. It's easily understood, if not condoned, why Hollywood producers would seek to exploit him in horror films, but almost nothing is known of Rondo's own motivations and off-screen life. Here to clear up some of the mystery of the monster industry's most bizarre star is Rondo Hatton scholar and all-around monster maven Richard Bojarski...

THE FRIGHTENING FACE OF RONDO HATTON

by Richard Bojarski

Rondo in the role he made famous... as "The Creeper." Rondo played the part in three films: PEARL OF DEATH, HOUSE OF HORRORS, and THE BRUTE MAN. The range of roles Rondo played was understandably limited.

A Portrait of Rondo Hatton—the only screen monster star to make make-up men superfluous. Among the factors that hampered his career were his inability to act with much conviction and an early death caused by the same disease that had distorted his features. Rondo represented one of Tinsel Town's more tasteless exploitations.

Of the many horror personalities who haunted the motion picture screen during the 30's and 40's, none was so curiously fascinating or tragic as the late Rondo Hatton. Unlike Hollywood's other traditional menaces, Frankenstein's Monster, the Wolfman, the Mummy, etc., Hatton's monstrous ugliness was not based on the makeup man's art, but on an unfortunate glandular malfunction called Acromegaly. His sudden death following two starring roles and the scantiness of available biographical information further cloaked the actor in mystery. Hatton's stardom was based on a string of horror films in which he played the homicidal **"Creeper"** (1944-46), a gloomily-garbed creature of the night whose physical repulsiveness forced him to live in the shabby waterfront section of the city.

Rondo Hatton was born Davis Elkins in Hagerston, Maryland on April 29, 1894. Elkins served in the Armed Forces during World War I and later turned up in Tampa, Florida as a reporter for the Tampa Tribune. While engaged in this capacity, he made his first screen appearance under the name of Rondo Hatton in Henry King's production of **HELL HARBOR**, starring Lupe Velez. Like other filmmakers before him, director King used the semi-tropical atmosphere of the then-quiet coastal town as a background for his South Seas melodrama.

Rondo put some time in JUNGLE CAPTIVE, a Universal quickie released in 1945, where he traded grunts with Vicky Lane as "Paula the Ape Woman." In this film, Rondo was billed as "Moloch the Brute."

Hatton played a saloon-dance hall proprietor in the film, released by United Artists in 1930. Stock footage of Rondo in a barroom brawl sequence turned up later in a serial, **THE BLACK COIN**, and a feature, **CONTRABAND**, both released in 1936. A film buff acquaintance of mine caught **HELL HARBOR** during a private screening several years ago and remarked that Hatton's Acromegaly condition was not as pronounced as it would be in his later years.

HATTON IN HOLLYWOOD

After working as a newspaperman in Los Angeles, Hatton entered films as an extra during the late 30's. His earliest known film appearance at that time was as a rough-looking henchman of Brian Donlevy in **IN OLD CHICAGO** (20th-Century Fox) in 1938. The character he played was, curiously enough, called **"Rondo."** The following year, he appeared in RKO's lavish remake of Victor Hugo's **HUNCHBACK OF NOTRE DAME**, starring Charles Laughton. Hatton appeared with actor Russ Powell in the ugly men contest in the Annual Festival of Fools sequence. That same year, he also appeared as a prison guard in Universal's **THE BIG GUY**, with Victor McLaglen and Jackie Cooper.

The following year (1940), he again appeared in another Henry King vehicle,

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Rondo prepares to pounce upon unsuspecting innocent in a scene from another Universal classic. Not that "The Creeper" was incapable of feeling more tender emotions. As author Bojarski points out, in PEARL OF DEATH, The Creeper's ardor for Evelyn Ankers leads him to "murmur animal noises of delight while fingering her belongings in the darkness."

CHAD HANNA (20th-Century Fox), starring Henry Fonda. In this early 19th century melodrama of circus life, Hatton played a **"Canvas Man,"** one of the many rough-hewn laborers who raised the big tents. Before the year was out, he also made a brief appearance as a sailor in a Dorothy Lamour Paramount programmer, **MOON OVER BURMA**. Two years passed before Hatton returned to the screen. Finally in 1942, he appeared as an extra in Republic's **THE CYCLONE KID**, starring Don "Red" Barry, and then played a leper in United Artists' **MOON AND SIXPENCE** with George Sanders.

In 1943, Hatton returned to Republic Studios for a small role as a hunchback in **SLEEPY LAGOON**, starring Judy Canova. That same year he turned up as a very noticeable extra in a lynch mob in 20th-Century Fox's powerful dramatization of mob violence. **THE OX-BOW INCIDENT**, starring Henry Fonda. Director William Wellman shrewdly used Hatton in the background, his distorted features representing the evil violence lurking in the souls of a mob of insensitive, ignorant townspeople.

RONDO'S RISING STAR

But it wasn't until 1944 that Hatton's star emerged on the Hollywood horizon. Following a brief bit as a brutal seaman in RKO'S **PRINCESS AND THE PIRATE** (oddly enough, he was billed in this elaborate Technicolor Bob Hope comedy as "gorilla man"), he appeared in Monogram's **JOHNNY DOESN'T LIVE HERE ANYMORE**. Here again his role bordered on the bizarre; he played an undertaker called **"B. Graves."** In mid-1944, the die was finally cast when director Roy William Neill chose Hatton for the role of the "Creeper" in Universal's **PEARL OF DEATH**. Though this seventh entry in the Sherlock Holmes series was updated, the locale was still the British Isles. In the film, this strange creature is described as **"The Oxted Creeper,"** an ape-like killer whose brute strength and long powerful arms enable him to break the spines of his victims. Screenwriter Bertram Millhauser adapted Arthur Conan Doyle's **"The Adventures of the Six Napoleons"** and shrewdly added an element of horror to the film by inventing the **"Creeper"** (and a more fearsome criminal would be hard to imagine). Like the later **HOUSE OF HORRORS**, the pattern has already been set (the hideously disfigured killer used as an instrument of death by his master) and would be altered ingeniously for the last film of the series.

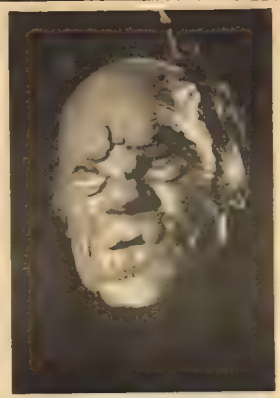
In **PEARL OF DEATH**, Rondo is dominated by master jewel thief and scoundrel Giles Conover (Miles Mander). Under Conover's orders, the **"Creeper"** cold-bloodedly murders several victims in order to obtain the famous Borgia Pearl. The creature also reveals a lust for Conover's accomplice, beautiful Naomi Drake (Evelyn Ankers), as he murmurs animal noises of delight while fingering her belongings in the darkness. On the trail of the legendary Pearl and the thieves, the famous Sherlock Holmes (Basil Rathbone) nearly falls into the clutches of the **"Creeper,"** but dispatches his awsome adversary with a bullet in the nick of time. Director Neill deliberately cloaked Hatton's face in darkness throughout the film and did not reveal it to the audience until the climax. A critic reported at the time: **"...As the horrible 'Creeper' came out of the shadows to advance upon a helpless Holmes, a hugh fell over the audience as I felt a cold, clammy fear fill my body and the rest of the theatre...I haven't felt the hair rise in the back of my neck since FRANKENSTEIN..."**

Rondo as he appeared in his last and greatest role, that of THE BRUTE MAN in the film of the same name. While "The Creeper's" taste in women wasn't bad, his taste in hats left a lot to be desired.

THE CREEPER CREEPS AGAIN

But this was not the last of the "Creeper." Seeing horror potential in Hatton, Universal Studios, **"Home of the Horror Film,"** signed the actor to an exclusive contract. Under the supervision of producer Ben Pivar, plans were being made to star the actor in a series of films as the **"Creeper."** While a script was being prepared, Rondo was given a small role in a 13 chapter serial, **ROYAL MOUNTED RIDES AGAIN** (1945). Unfortunately, the actor had little to do in that one except mingle with the extras in a saloon until the climactic chapter. That same year, Hatton returned to a more familiar environment in **JUNGLE CAPTIVE**. In this third and last of Universal's **"Paula the Ape Woman"** series, he played a brutish-looking henchman to a ruthless scientist, Dr. Stendahl (Otto Kruger), who is obsessed with obtaining a certain blood type in order to transform the Ape Woman back into beautiful Paula Dupree (Vicky Lane). After Stendahl traps the heroine and prepares to drain every drop of blood from her body, Hatton becomes filled with compassion and rebels against his master. Inevitably, he is slaim by a bullet from Stendahl's gun for his disloyalty. But faithful to the horror film formula, the scientist is strangled to death by the powerful hands of the hideous Ape Woman before his experiment is completed. In this interesting programmer, Hatton was now billed as **"Moloch the Brute."** It became apparent that the studio was grooming him for bigger things; he had more footage and dialogue than ever before.

In his next film, Hatton finally returned to the role he made famous, but this time as a star. In **MURDER MANSION**, the **"Creeper"** bore no trace of his English background from **PEARL OF DEATH**, but retained his powerful strength and his animal-like instinct to kill. Starting off as the beginning of a whole new series, the plot began with the rescue of the **"Creeper"** from a watery grave by a down-and-out sculptor, Marcel DeLange (Martin Kosleck). After DeLange nurses his strange patient back to health in his Greenwich Village studio, the **"Creeper"** repays his benefactor by murdering assorted art critics whom the twisted sculptor believes to be persecuting him. With each successive murder, the weird relationship between the sculptor and the **"Creeper"** assumes a curious resemblance to a mad scientist and his "monster." Inspired more than ever, DeLange sculpts a large likeness of the **"Creeper"** and hides it from visitors. Believing the sculptor to have betrayed him, the **"Creeper"** murders his benefactor and nearly kills a curious newspaperwoman (Virginia Grey), but is shot by Police Lieutenant Brooks (Bill Goodwin) at the last moment. Actor Kosleck gave a fine performance as the deranged sculptor and years later recalled that Hatton was a very charming, intellectual and soft-spoken person, quite unlike the monstrous character he so effectively portrayed. The film was finally released under the title of **HOUSE OF HORRORS** in early 1946.



Acromegaly, the disfiguring disease that plagued Rondo Hatton in real life, was often inflicted by scriptwriters on fictional horror film characters. Here the victim is Michael Brennan in a recent film called DOOMWATCH. Others to suffer from the disease were Ralph Morgan in THE MONSTER MAKER (1944) and Leo G. Carroll in TARANTULA (1955).

RONDO MEETS THE SPIDER WOMAN

Before his next **"Creeper"** film, Hatton was recruited to the cast of another spin-off from the Sherlock Holmes series, **THE SPIDER WOMAN STRIKES BACK**. In this sequel to **THE SPIDER WOMAN** (1944), Hatton portrayed another sinister assistant, this time to Adrea Spedding (Gale Sondergaard), an apparently harmless blind recluse who hires a young woman (Brenda Joyce) to be her companion. But in reality, this arch-villainess has 20-20 vision and is secretly draining her young companion's blood in order to nourish her strange hot house plants to produce a poison capable of killing the neighboring farmer's cattle, but her evil plot is undone as she and her assistant are consumed in a fire in the climax. Billed as **"Mario the Monster Man,"** Hatton had little to do except look sinister while going through the motions of being a servant. Hoping to compensate for this, the screenwriter added a touch of mystery to Hatton's character by making him mute, but even this gimmick could not save the routine predictability of the plot.

Hoping to avoid criticism over the exploitation of their new horror star's glandular malfunction, Universal issued publicity releases stating that Hatton's disfigurement was a result of combat injuries suffered in World War I. The studio obviously had long-range plans for Hatton and would not hesitate to go to any lengths to protect their investment.

RONDO REACHES STARDOM

Hatton began his second starring role as the **"Creeper"** in **THE BRUTE MAN** in late 1945. By this time, the character was completely Americanized. In an effective flashback sequence, the plot related how a young mid-western college athlete, Hal Moffat (Fred Coby), goes to pieces and turns killer after becoming disfigured in a laboratory experiment. Though Coby did not resemble Hatton in either size or appearance, this did not affect the absorbing, sympathetic story, making the **"Creeper"** a tragic figure instead of a cold-blooded killer. Coincidentally, certain scenes seemed reminiscent of **BRIDE OF FRANKENSTEIN**, especially the

Continued on page 31

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MONSTER TIMES BACK ISSUES!

Okay, gang, here's your once-in-a-lifetime (well, not exactly, but . . .) chance to pick up some rare and vauable back issues of THE MONSTER TIMES, the first newspaper of horror, science fiction and fantasy. WE've got issues on everything—just look at our gallery of gory delights—enough to scare even the most fearless reader. And don't forget, each issue contains a giant color centerfold, suitable for framing or hanging on your cereal wall to cover up the holes or even for wrapping fish.

TMT 1, COLLECTOR'S CLASSICS, $2.
Our special premier issue containing part one of "The Men Who Saved Kong," NOSFERATU, DER GOLEM and BUCK ROGERS. Also included is a Berni Wrightson Frankenstein color poster and Wrightson's NOSFERATU comic strip.

TMT 2, SPECIAL STAR TREK EDITION, $2.
Our first all STAR TREK edition, featuring the "Star Trek Saga," interview with William Shatner, profile of Leonard Nimoy and story on Gene Roddenberry. Also Gray Morrow's Star Trek color centerfold, STAR TREK comics and "Spacemen of the '50's "

TMT 3, GIANT BUGS ON THE MUNCH, $1.
Filmbook of bug classic, THEM, "Bugs in the Comics" by Marv Wolfman, "The Empire of the Ants" by H. G. Wells, a Rich Buckler comic strip and a review of "Stan Lee at Carnagie Hall". Also a giant KONG color poster and part two of "The Men Who Saved Kong."

TMT 4, BRIDE OF FRANKENSTEIN, $1.
Filmbook of the classic BRIDE OF FRANKENSTEIN, review of THE PULPS, article on GREEN Lantern/Green Arrow, a two page Jeff Jones comic strip in color, Roger Corman meets Edgar A. Poe, "Dracula Goes To Court," and the worst films of 1971.

TMT 5, CREATURE* FEATURED, $1.
Filmbook and giant color poster of THE CREATURE FROM THE BLACK LAGOON, interview with TARZAN comic's Joe Kubert, Humphrey Bogart's only moster movie, more Jeff Jones comics and an article on ESQUIRE'S hip comic stories. Not to mention "Mushroom Monsters '

TMT 6, ZOMBIES ON PARADE, $1.
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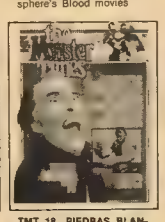

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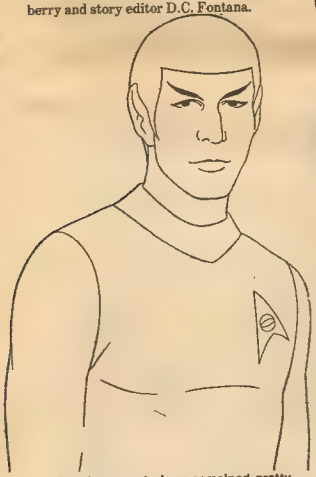
Cap'n Kirk's back...as a Saturday morning cartoon feature. Judging by this Filmation sketch, it doesn't look like the old Kirk to us, but to many Trekkies any Kirk is better than no Kirk at all.

STAR TREK LIVES!

BY MARK EVANIER

We've got some hot news for STAR TREK fans, and when you hear it, you—like Mr. Spock—won't believe your ears. STAR TREK's back ... but before you rejoice with abandon let us quickly add that this time ST will be in animation form and slated for Saturday morning viewing. How will STAR TREK's foray into the world of animation affect the sacred STAR TREK legend? According to TMT correspondent Mark Evanier, very well, thank you! So read all about it.

An old wise man—I think it was Tim Conway—once said: "The only things certain in life are death, taxes and your favorite T.V. show being cancelled." Everyone—Mr. Nielsen, included—has felt the pain of having some favored program killed, a casualty of the ratings game. But not until an incensed following rallied behind "Star Trek" did any cancelled program seem to have a possible life after death. Had there been this kind of enthusiasm for the show a few years ago, "Star Trek" might well be on, still. What with conventions and fanzines and petitions and books and **THE MONSTER TIMES** specials and a thriving mail order concern, it is not too much of an exaggeration to say that, in death, Star Trek's popularity is at its peak. But "Star Trek" is far from dead. It "lives" as an animated series, employing most of the original voices and many of the original writers—all under the watchful supervision of Star Trek's creator, Gene Roddenberry and story editor D.C. Fontana.



Mr. Spock seems to have remained pretty much intact, looking here like a slightly younger Leonard Nimoy. Leonard—along with William Shatner, DeForest Kelley and other original cast members—has been signed to provide his character's voice on the soundtrack, which should help to ensure some fidelity to the live-action ST.

Scheduled as part of NBC's Saturday morning line-up, come September (10:30, in most areas), the animated series is being handled by Filmation Studios. Among other Filmation productions, in recent years, have been the many Archie shows, the Superman/Batman/Aquaman cartoons and a host of others. Within the economic limitations imposed on all made-for-TV cartoons, the studio is striving for a superior product. Though animation must be of a limited nature, this can be more than compensated for by quality in scripts, voice tracks and art design. (Witness the Jay Ward "Rocky and Bullwinkle" cartoons—though badly animated, they are among the best ever made for television.) In some ways, the cartoon "Star Trek" show may even surpass the live action show—no patently-fake studio-created alien landscapes, for example—though it is doubtful that any animated product could ever satisfy the most zealous "Trekkies."

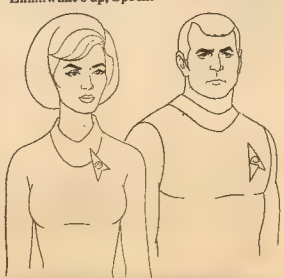
Some of those aficionados would like to (and are trying to) take credit for the "revival" of "Star Trek" ... but it would seem that all of the petitions, letter-writing and holy crusades had little or no bearing on the decision to do the animated series. Saturday morning TV always goes in cycles and, this year, the trend is to resuscitate shows that have done extremely well in syndicated reruns. Among others on the schedule are "My Favorite Martian" and "I Dream of Jeannie," both of which have garnered high ratings in syndicated recycling. Although "Star Trek" has recently done very badly in reruns (according **Variety**, only 65 stations were rerunning "Star Trek" as of last November and its ratings were around half that of, say, "Dragnet") this is due mainly to over-saturation. Even the most avid Trekkie can only watch the same episodes so many times, after all!

CONVENTION CONSENSUS

Around STAR TREK conventions, events seen in ever-increasing numbers, the main consensus about the animated show ... is that there is no consensus! Having the show back on the air, albeit in cartoon form, may take some of the fun out of Star Trek fandom. At the recent Star Trek-Equicon in Los Angeles, speculation ran the full spectrum from delighted anticipation to utter dread. A few Trekkies are so utterly horrified by the prospect of the animated series that they are already readying petitions to protest its very existence. Like many of the crusades mounted at the time of STAR TREK's cancellation, these crusades reek of paranoia and of a total ignorance of the economic and practical aspects of network programming. (I can recall being asked to affix my John Hancock to a scroll **demanding**, in no polite terms, that STAR TREK be immediately revived as a **two-hour-a-week** series. That would be enough to put Gene Roddenberry in his grave and start him spinning!)

About Mr. Roddenberry .. He recently told **SHOW MAGAZINE**: "There are enough limitations just being on Saturday mornings. We have to eliminate some of the violence we might have had on the evening shows. There will probably be no sex element to talk of either, but it will be STAR TREK and not a stereotype kids cartoon show." Roddenberry has creative control over the product so as to ensure that the show is faithful enough to the original to satisfy the purists ... and therein lies the major contribution of STAR TREK fandom to this enterprise. I DREAM OF JEANNIE will be markedly altered when it goes into animation ... but STAR TREK will be STAR TREK, with only minor alterations. They dare do it no differently.

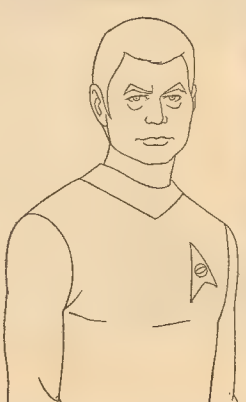
In addition, Dorothy Fontana is on hand as script consultant, along with many of the program's original writers. That news should gladden the hearts of all who worried that, on Saturday morn, STAR TREK would become a hackneyed pie-in-the-face farce, filled with Tom and Jerry cartoon rip-offs ... or perhaps with Capt. Kirk talking like Bugs Bunny, saying: "Ehh...what's up, Spock?"



Nurse Chapel and Lt. Commander Scott ("Scotty" to his fans) as rendered by Filmation artists. We at TMT are somewhat skeptical about the animated STAR TREK project, but we're willing to keep a collective open mind about it. In fact, our mind is almost always open...nothing stays in it for very long anyway.

...TO BOLDLY GO WHERE NO CARTOON CHARACTER HAS EVER GONE, BEFORE!

That won't happen, at least ... the entire staff is laboring diligently to recapture the spirit that made STAR TREK the institution that it is today. With the original voices of William Shatner, Leonard Nimoy, DeForest Kelly, et al, it will have a goodly percentage of that spirit. Hopefully, they will recapture the show's stronger points and leave its flaws far, far behind ... so that STAR TREK, like certain fine wines, may develop and improve with age. Everyone certainly hopes it hasn't fermented. ■



The "real" McCoy has also been turned into a cartoon character. Roddenberry insists, though, that the show will retain the original live-action STAR TREK'S serious tone and vivid imagination.

Robert Foxworth as he appears in *Questor*, Sci-fi series about an android

TMT's very own Media Editor, the world-famous R. Allen Leider, turned up in a recent issue of SHOW Magazine with an interview with Gene Roddenberry, dealing with the Star Trek creator's latest projects. Above is a still from one such project, QUESTOR, a proposed sci-fi series about an android played by Robert Foxworth. If you pick up the June 1973 issue of SHOW, R. Allen promises to remember you in his chants.

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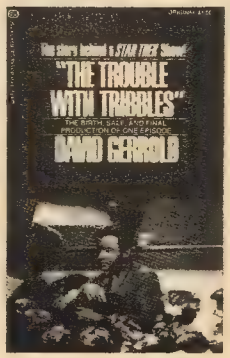

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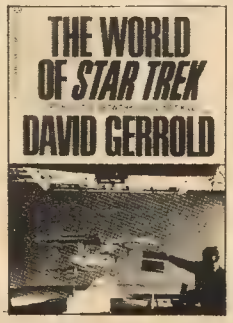

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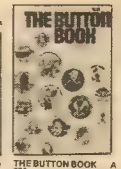

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GOD LORD!

JAPAN GLARK!

I CAN'T BELIEVE MY EYES!

AIEEE!!

HONK! HONK!

WHAT TH-?

CANARSIE BLVD.

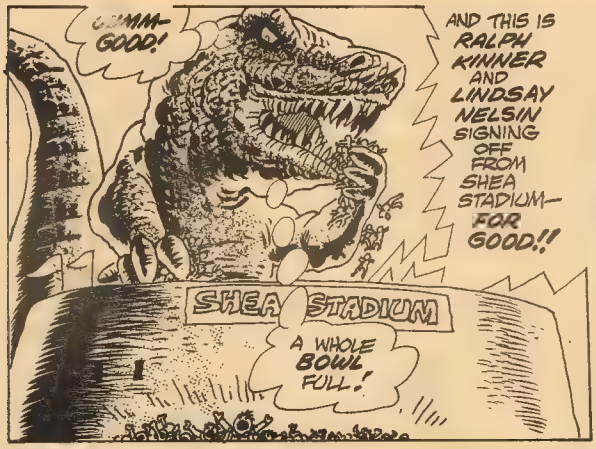
FLY ME TO NEW YORK

GOODYEAR

CARMINE'S TRAVELERS REST

BETTER CALL OUT THE RESERVES CHIEF! THERE'S BIG TROUBLE HERE IN CANARSIE!

www.zombosscloset.com



HEH-HEH!
I TOLDJA WE SHOULDA USED THE VERAZANNO NARROWS BRIDGE, LARRY! NOW WE'LL NEVER GET THE MONSTER TIMES FLATS TO THE PLANT!
TOO BAD LES, IT WAS A PRETTY GOOD ISSUE TOO! WELL, THAT'S THE WAY THE PULON BUCKLES!

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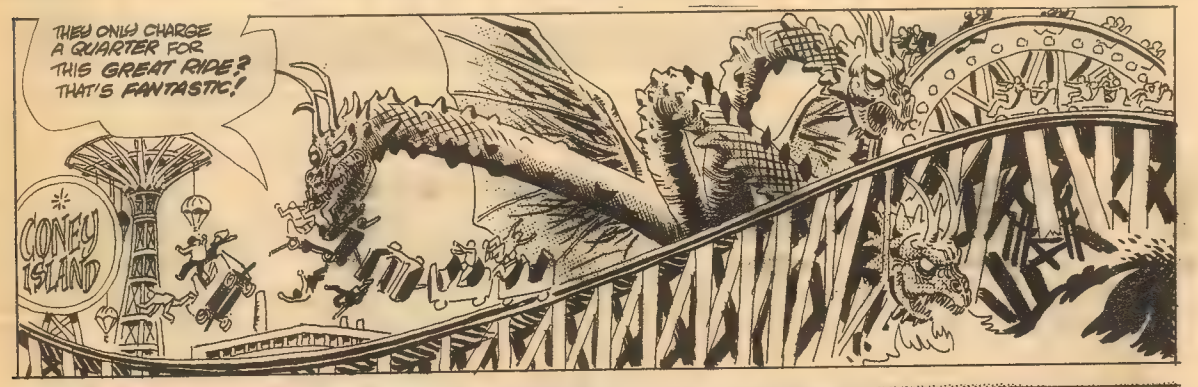
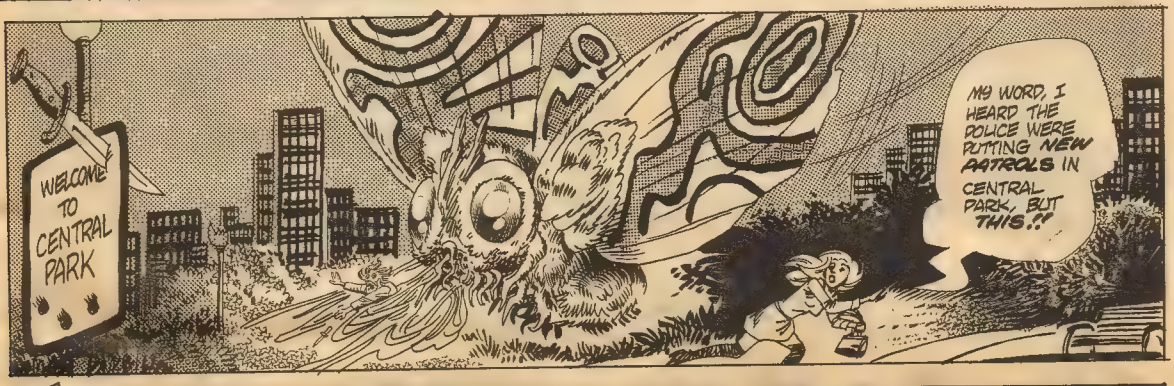
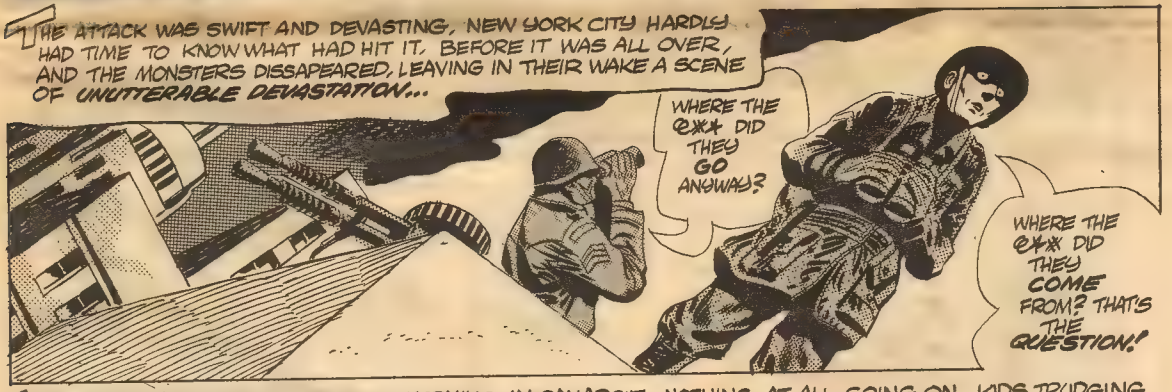


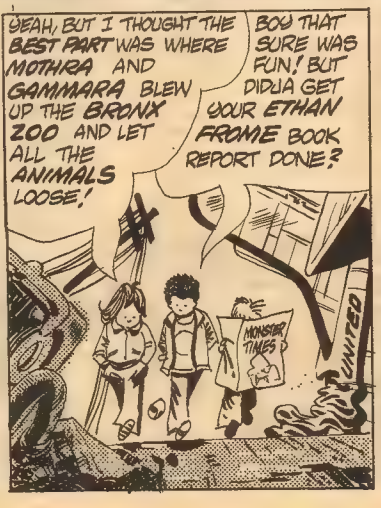


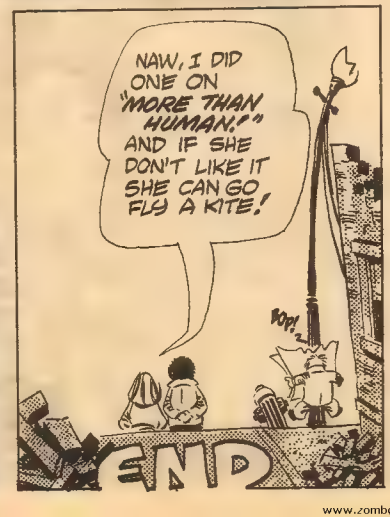
THE ATTACK WAS SWIFT AND DEVASTING, NEW YORK CITY HARDLY HAD TIME TO KNOW WHAT HAD HIT IT, BEFORE IT WAS ALL OVER, AND THE MONSTERS DISSAPEARED, LEAVING IN THEIR WAKE A SCENE OF UNUTTERABLE DEVASTATION...



IT WAS ANOTHER TYPICAL THURSDAY MORNING IN CANARSIE, NOTHING AT ALL GOING ON, KIDS TRUDGING OFF TO SCHOOL AS USUAL, BUT SOMEHOW, OVERNIGHT, THINGS HAD CHANGED JUST A LITTLE BIT...

BOY THAT WAS SOMETHIN' LAST NIGHT, WHEN THE MONSTERS STRUCK CANARSIE!
DIDJA SEE THE WAY RODAN PULVERIZED THE BROOKLYN BRIDGE?


YEAH, BUT I THOUGHT THE BEST PART WAS WHERE MOTHRA AND GAMMARA BLEW UP THE BRONX ZOO AND LET ALL THE ANIMALS LOOSE!
BOY THAT SURE WAS FUN! BUT DIDJA GET YOUR ETHAN FROME BOOK REPORT DONE?
MONSTER TIMES



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MONSTER TIMES BOOKSHELF

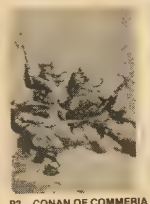
THE MONSTER TIMES BOOKSHELF is the only place where you can pick up all your favorite items in the horror, fantasy and comic field. We've got the best bargains around, put them all under one roof, and we're just waiting for you to pick out your favorites!

FABULOUS FRANK FRAZETTA POSTERS

Fabulous Frank Frazetta posters, shot from oil paintings. All posters in full color! Each is 19" by 23" on art paper simulating canvas. All suitable for framing. All Frazetta, all beautiful!

P1. WEREWOLF and cover of CREEPY 4. $2.50 plus 45c

P2. BRAK THE BARBARIAN, cover of paperback. $2.50 plus 45c



P3. CONAN OF COMMERIA cover of paperback. $2.50 plus 45c

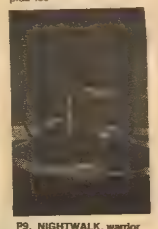
P4. CONAN THE CONQUEROR, cover of paperback. $2.50 plus 45c

P5. SKIN DIVER, cover of CREEPY 3. $2.50 plus 45c

P6 COMPLETE SET OF P1 THRU P5, $12

P7. BANSHEE, cover of VAMPIRELLA 11. $2.00 plus 45c

P8. NEANDERTHALS, cover of CREEPY 15. $2.00 plus 45c



P9. NIGHTWALK, warrior killing spider. $3.00 plus 45c

P10. TYRANOSAURUS, cover of ORN. $2.00 plus 45c

P11. EGYPTIAN PRINCESS, cover of EERIE 23. $5.00 plus 45c

P12 COMPLETE SET OF P7 THRU P11, $13

P13. THE BRAIN, cover of EERIE 8. $2.00 plus 45c

P14. PHOENIX PRIME, cover of Ted White book. $3.00 plus 45c

P15. SUN GODDESS, cover of VAMPIRELLA 7. $3.00 plus 45c

P16. THE SORCERER, cover of EERIE 2. $3.00 plus 45c

P17. THE SEA WITCH in fabulous colors. $5.00 plus 45c

P18 COMPLETE SET OF P13 THRU P17, $15

JACK KIRBY'S GODS!

Four full color Jack Kirby posters available only as a set. Each measures 11" by 17" and are all Kirby, all colorful, all fantastic!

P19. Four gods: Balduur, Sigard, Honir, Heimdall. $4.00 plus 50c AVAILABLE ONLY AS A SET

8 SUPER HEROES

P32. MARVEL SUPERHERO POSTER PAC. Eight Marvel heroes in full color, each suitable for framing. Set of eight only $3.00 plus 50c

TWo Frank Brunner posters now available. Each 17" by 22" on heavy stock in black and white

P33. REDMAN'S ODYSSEY, $1.50 plus 45c

P34. PELLUCIDAR, $1.50 plus 45c

MONSTERS

All posters black and white, 30" by 41" unless otherwise indicated.

P20. KING KONG [I], 30" by 41". $1.00 plus 45c

P21. CREATURE FROM BLACK LAGOON, duo-tone, $1.50 plus 45c

P22. LUGOSI DRACULA, 30" by 41", $1.00 plus 45c

P23. RAQUEL WELCH, 30" by 41", $1.00 plus 45c

P24. WEREWOLF, 30" by 41", $1.00 plus 45c

P25. FRANKENSTEIN, 30" by 41", $1.00 plus 45c

P26. BEAST FROM 20,000 FATHOMS, 20" by 41", $1.00 plus 45c

P27. BATMAN [color], 30" by 41", $1.00 plus 45c

P28. SPIDER-MAN [color], 30" by 41", $2.00 plus 45c

P29. KING KONG [II], 30" by 41", $1.00 plus 45c

P30. THE HULK [color], 30" by 41" $2.00 plus 45c

P31. KEEP ON TRUCKIN' (Crumb color) 30" by 41" $1.50 plus 45c

The Monster Times

THE MONSTER TIMES, P.O. Box 595, Old Chelsea Station New York, N.Y. 10011

Now is your chance to get the posters you've always wanted. We've got monsters, heroes, warriors, villains and even comic characters. You got knotholes on your walls? No sweat, buy a bunch of posters. They're all mailed in sturdy cardboard mailing tubes.

Name _____

Address _____

City _____

State _____ Zip _____

Please send the posters listed below. I enclose full payment $_____

HOW MANY	POSTER NUMBER	PRICE (INC. POSTAGE)	TOTAL PRICE
	#P1	$2.95	
	#P2	$2.95	
	#P3	$2.95	
	#P4	$2.95	
	#P5	$2.95	
	#P6	$12	
	#P7	$2.45	
	#P8	$2.45	
	#P9	$3.45	
	#P10	$2.45	
	#P11	$5.45	
	#P12	$14	

HOW MANY	POSTER NUMBER	PRICE (INC. POSTAGE)	TOTAL PRICE
	#P13	$2 45	
	#P14	$3 45	
	#P15	$3 45	
	#P16	$3.45	
	#P17	$5 45	
	#P18	$15.00	
	#P19	$4.50	
	#P20	$1.45	
	#P21	$1.95	
	#P22	$1.45	
	#P23	$1 45	
	#P24	$1 45	

HOW MANY	POSTER NUMBER	PRICE (INC. POSTAGE)	TOTAL PRICE
	#P25	$1 45	
	#P26	$1 45	
	#P27	$1 45	
	#P28	$2 45	
	#P29	$1 45	
	#P30	$2.45	
	#P31	$1.95	
	#P32	$4.50	
	#P33	$1.95	
	#P34	$1.95	
		TOTAL	

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GHOULY GLOSSIES or: HOT STILLS, ANYONE?

by Gary Gerani

If you, like this fellow, are of two minds about what stills to buy, commit this article to memory and follow its advice faithfully. And if you don't want to shell out bundles of bread for original KONG stills and the like, this still from THE THING WITH TWO-HEADS can be purchased at most places for a dollar or less ... usually less.

Wherever film & comics conventions are held, you can be sure that all manner of strange people will be found there. Perhaps the most furtive of these are gaggles of criminally-bent figures whose youthful looks and tremulous voices would seek to belie their sinister purposes. These lurking young men and women are the wayward youths who traffic in the murky netherworld of "hot stills" dealing. At great risk to life & limb (his, not ours), we dispatched TMT undercover reporter Gary Gerani to infiltrate the ranks of this secret subculture. His findings are as follows...

Some time ago, this intrepid MONSTER TIMES reporter ventured into the world of Sci-Fi movie collecting to discover new heights in hot print skullduggery. Once again disguised as a fanatical fan and equipped with the latest tricks of the collecting trade, I will now dare to explore that area of fandom known as the paper market, or, as the local natives call it, "the flatlands."

Original stills from Universal's Golden Age classics, like THE WOLFMAN, are among those most coveted by crazed collectors, and unscrupulous hot stills traffickers will try to get the limit for them.

The paper material in question generally breaks down into four major categories: stills, posters, pressbooks and lobby cards. All of these items constitute the basic advertising and exploitation output of a motion picture and are mostly used in connection with the film's engagement at a local theater. Certainly the most popular of these, collecting-wise, is the still.

"STILL" GOING STRONG

A still is, quite simply, an 8x10 glossy photograph of a scene from a movie. These scenes are either shot during the actual filming of the movie or otherwise blown-up to still size from the 35mm print itself. The releasing company issues approximately 100 different scenes from each film and then breaks them into different sets for newspaper, magazine or general display purposes. The stills are the sole property of either the releasing corporation or National Screen, a theater-servicing branch that handles all the color material. Because the more enticing scenes are usually selected for still display, it is only natural that the average fanatical movie buff finds these 8x10 photo-gems desirable fare for collecting. But remember, folks, it is still basically illicit to buy, sell or give away these items, and TMT does not encourage film-material traffic of any sort.

However, collectors, being what they are (what exactly are they, for gosh sakes?), manage to lay hands on these glossy goodies, and THE MONSTER TIMES has been fortunate enough to get their first-hand opinions on the subject.

One important factor to consider when examining a still is whether or not it's "original." This phrase has two meanings: it can either imply that the still is a dupe (a second photograph taken off the original) or simply a photo issued during a re-release. The latter is most evident in a film like **KING KONG**, since a 1933 KONG still is far more valuable than a photo distributed during one of its many reissues. How can you tell if a still is original or not? This problem is usually solved by observing the caption, the lettering at the bottom of the picture. It should reveal the release date and the company that did the releasing.

Just what kind of still is the best to collect and which titles are rarest? Most still people unanimously agree that original stills from the old classics are indeed the ones to go after... **KONGs, FRANKENSTEINs, DRACULAs** and almost all of the **"Golden Age"** Universal film photos are heavenly finds for the avid glossy-gatherer. But, even if these items raise the most eyebrows at science fiction conventions, it is important to remember that any still, if it interests or intrigues you enough, is worth purchasing for your own personal enjoyment.

LOBBY CARDS AND POSTERS

Moving away from stills for the present, let us consider the collecting possibilities of two dandy and similar items known to all the fandomized world as lobby cards and posters. Both these items boast the final effects of the film's ad campaign, and both are used to advertise the picture. Lobby cards come in sets of eight; the first is a smaller, more compact version of the basic poster design and the other seven are composite stills/ad art and feature scenes usually present in the photographs. Lobbys are 11" by 14" in size and are generally (at least the older ones were) artificially colored.

Posters come in a variety of sizes, so it shouldn't be too difficult to fit one into your particular wall arrangement (although it is doubtful that this was the original intention on the part of the distributing company). The most practical (and certainly most impressive) of these is the "one sheet," a well-proportioned rectangular variation that most collectors seem to favor. Another popular version is the insert, which is about half the size of the one-sheet when held vertically. Of course, if none of these suit you, there's always the 22" by 28", the six sheet, the three sheet and, finally, the bed sheet to pull over your weary, collecting-fogged head before you drop into unconsciousness.

Prospective poster purchaser peruses selection that appeared in a special poster exhibit held last year at the New York Cultural Center. There's really no dependable way to accurately gauge poster prices since they depend primarily on availability. But, as one wag once put it, "You pays your money an' you takes your choice."

WELL-PRESSED BOOKS

The last general paper item fans fawn over is the pressbook. This is actually nothing more than a two-to-twenty page manual (sometimes it's a bit longer) printed on cheap paper that gives cast, credits, ad art and general information on the film it represents. These are sent directly to the theater managers who in turn usually send them directly into the garbage can since the publicity tactics contained therein are generally quite ridiculous. [For confirmation of this contention see "Is This Any Way To Sell A Movie,?" TMT, No. 19—Ed.] Nevertheless, movie buffs find these items of great importance since they basically answer any question regarding a film's making and essential worth. If you plan on purchasing some of these, you should be informed that a recent price on the original **KING KONG** pressbook was well over $200!

Well, that about sums things up on the paper front. Of course there's always slides, 35mm frames, color transparencies and other little annoyances to reckon with, but since both time and space are running kinda low at this point, I'll have to bid you fine collectors farewell. And as a final word, may I make an honest and hopeful suggestion: ever think of collecting stamps?!!! ■

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the Monster Times Teletype

. . . is our way of getting the latest hot-off-the-wire info to you; reviews, previews, scoops on horror films in production, newsworthy monster curiosities, bulletins, and other grues-flashes. There are several contributors to our hodge-podge Teletype page . . . BILL FERET, our man in Show Biz (he's a professional actor, singer, dancer with the impressive resume list of stage, film and TV credits to his name), makes use of his vast professional experiences and leads to Feret-out items of interest to monster fans, and duly report on them in his flashing Walter-Wind-chill manner.

• Be not disheartened by the sparsity of the Monster From the Tube for the coming Television season, he may be somewhat absent from the series scene, but he'll be there in the specials, most notably on the ABC Movie-Of-The-Week. Already lined-up for next season ... **DYING ROOM ONLY**, by Richard Matheson, from an adaptation of his own work, and starring Academy Award winner, Cloris Leachman, as a woman who must search for her husband who has mysteriously disappeared from the men's room of a diner in the middle of a desert. Ross Martin and Louise Lathan co-star. ... In **DON'T BE AFRAID OF THE DARK**, a couple inherits a haunted house, (now don't yawn yet), but this one's inhabited by little demons who are intent on possessing the lady-of-the-house ... **SATAN'S SCHOOLS FOR GIRLS**, mysterious suicides take place in a girl's school, the heroine is sister of one of them, who enrolls to discover what's happening . . **ISN'T IT SHOCKING?** (I certainly hope so) ... small-town sheriff tries to discover the cause of FIVE unexplained deaths.

Pretty good, no? Might even help if you devotees-of-the-dread out there drop a little note to your local ABC station, raving about the shows shown, and tell of your eagerness for more.

Peter Cushing joins Vincent Price and Robert **"Count Yorga"** Quarry in **THE REVENGE OF DR. DEATH.** Film is based on Angus Hall's novel **DEVILDAY.**

Cast rundown for Amicus' next, **TALES FROM BEYOND THE GRAVE**, is yummy ... Peter Cushing (shudda guessed?), Margaret Leighton, Diana Dors, Ian Bannen, Donald Pleasance, Angela Pleasance, David Warner, Nyree Dawn (**The Protectors**) Porter.

World Film Services has started production on **VAMPIRELLA**, starring David Niven. You don't suppose it's the original?

NEWS FLASH FROM KING FEATURES

NEW YORK—King Features announced this week that they will publish four volumes of comic art reprints—two containing Sunday pages of Hal Foster's PRINCE VALIANT, and two containing Sunday pages of Alex Raymond's FLASH GORDON

PRINCE VALIANT numbers one and two will include the first 320 Prince Valiant Sunday pages dating from February, 1937. The FLASH GORDON volumes will contain selected early works.

Both books will be printed in full color, hard-bound and 8½" by 11". The books will be priced under $15 each and should be available before the Christmas season. All stories included in the books will be complete.

For further information write to: King Features Syndicate, Merchandising and Special Projects Department, 235 East 45th Street, New York, New York 10017.

Jerry Lewis may not be the only one playing Frankenstein for laughs. Comic extraordinaire Mel Brooks, aided and abetted by funnyman Gene Wilder, starts on **YOUNG FRANKENSTEIN** at Fox in November. Peter Boyle, star of JOE, essays the title role. (Having been created at middle age, how could he ever have been young?)

Camera One will be releasing shortly a documentary on the "fake" and "real" side of ocultism titled **VOODOO**.

Leone International has ready for release **LISA AND THE DEVIL**, starring Telly Savalas, Elke Sommer, Sylva Koscina and Alida Valli. Impressive cast, but I'm not expecting too much.

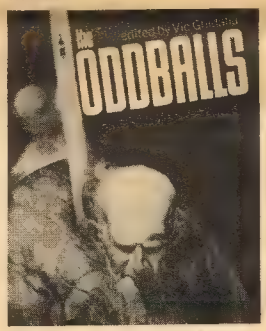
NEW SINBAD SAGA DUE SOON!

A belated follow-up to THE 7TH VOYAGE OF SINBAD has been completed and should be released to theaters soon. THE GOLDEN VOYAGE OF SINBAD, shot mainly in Majorca, stars John Phillip Law, Caroline Munroe and Tom Baker, and introduces Ray Harryhausen's latest special effects process, Dynarama. Featured are epic battles with such supernatural foes as gryphons, centaurs and homoncull, and the film promises to be a winner.

There's to be a film version of Peter Benchley's novel **JAWS.** It tells of the terrorization of a small Long Island town by a gigantic White Shark.

Cinespana, S.A., a new production company on the scene, and obviously based in Spain, has quite an impressive line-up for release—**BLOODY CEREMONY, THE MUNNY'S REVENGE**, a new remake of Wells **THE MYSTERIOUS ISLAND** starring Omar Sharif, and a contemporary psycho-meller titled **THE SUMMERTIME KILLER**, starring Karl Malden and Olivia Hussey.

Also keep an eye out for a little number called **THE KILLING KIND.** It's very PSYCHO-ish, but the performances by Ann Southern and John Savage are excellent, as is the direction by Curtis Harrington ... Another Psycho-meller due on the scene soon should be the sinister **SISTERS.**



The new paperback I mentioned last column, Vic Ghidalia's **ODDBALLS**, is being dedicated to the master Vincent Price, in honor of his portraying so man "oddballs" himself. Mr. Price was kind enough to drop Vic a note of appreciation.

Chocolate Chip Productions (honestly) is currently lensing in Atlanta, Georgia, **HOUSE ON SKULL MOUNTAIN**, "sho 'nuf!"

There's a film shooting in Dallas presently titled **HORROR HIGH.** Scholastic skullduggery?

CHOSEN SURVIVORS winding up shooting in the bat-filled caves of Mexico. Story of a few isolated people in a mammoth cavern filled with vampire bats. Jackie Cooper, Alex Cord, Richard Jaeckel and Diana Muldaur star.

Walt Disney Productions also almost finished lensing on **ISLAND AT THE TOP OF THE WORLD.** David Hartman stars in this filmization of Ian Cameron's **"The Lost Ones."**

Watch out for the kiddie killers. I never trust anyone under 12 anyway, and now you'll see why.

THE WEDNESDAY CHILDREN, produced by Venture Co., tells of a group of teenagers who make a bargain with the devil to destroy all adults and start a complete new world for them. While **THE WORLD THROUGH THE EYES OF CHILDREN** has Ross Martin playing the devil, who does battle with 6 adults who are reduced to the size of kids. Jimmie Rodgers, Dan Dailey and Nancy Kulp are top-lined.

Two other Spanish films to be on the lookout for are **ALL THE COLORS OF DARKNESS** and **WHAT HAVE YOU DONE TO SOLANGE?**

CREATURES FEATURED

A Japanese outfit is planning not only to capture the Loch Ness monster, but to put him on display, a la KING KONG! A Tokyo-based promotion firm is launching an intensive search for the legendary creature, and plans to take the monster on a world tour, if they're lucky enough to get him alive.

"Nessie" isn't the only sea monster in the news. Dr. Ann Bidder, formerly with the CAMBRIDGE UNIVERSITY ZOOLOGY department, says she's convinced that the giant squid in Jules Verne's 20,000 LEAGUES UNDER THE SEA is reality, not fiction. The retired scientist says she bases her belief in giant sea creatures on a number of recent sightings, as well as an 1896 incident, in which something shaped like a "huge tree trunk with arms" washed up off the Florida coast. Officials took samples of tissue from the creature, and they proved to be connective tissues from the body of a squid!

Another item for the "legend-based-on-fact" department: Apparently all those "werewolf" stories are based on scientific evidence. Two research psychiatrists say their experiments have confirmed an age-old belief—the full moon brings out madness in men! They've compiled statistics from Dade county, Florida, which show that the number of violent crimes increases sharply during the period when the moon is full. This is the time of maximum tidal forces in the world's oceans. There's been some speculation that just as the moon affects the earth's waters, causing the tides, it may also affect man's body, which is made almost entirely of water.

Werewolves aren't the only hairy creatures in the news. A group in San Francisco claims to have photographed the elusive BIGFOOT—the U.S. version of THE ABOMINABLE SNOWMAN. A company called B-F ENTERPRISES says the accompanying picture was taken from a distance of about 250 yards, using telephoto lens. But company spokesmen refuse to pinpoint the exact location, saying only that the photo was taken "somewhere northeast of Spokane, Washington." If they were to divulge the exact whereabouts of "BIGFOOT," they say, they'd be fearing the area open for a regular snowman hunters convention. They're probably right.

Finally in the news, London music magazines are filled with talk about a possible new threat to the Osmond Brothers and the Rolling Stones; they report that Hammer films plans a heavy advertising campaign for their latest enterprise, HAMMER RECORDS. Both Chris Lee and Peter Cushing will perform on the new label, and while it won't really be a threat to rock groups, it will be a definite treat for horror fans!

—Lincoln English

the Monster Times CON-CALENDAR

DATE	CONVENTION	LOCATION	PRICE	FEATURES
August 12 Sept. 9	THE SECOND SUNDAY Phil Seuling 621 Avenue Z Brooklyn, New York	THE HOTEL McALPIN New York City	$1 at the door	COMIC BOOK DEALERS DISPLAY No special guests
August 19	OLD COMIC BOOK CLUB Chicago, Illinois	YMCA HOTEL 826 S. Wabash Chicago, Illinois	50 cents at the door	No special guests, but buying, trading and cheap table space
Sept. 1-3	TORCON 2— 31st Annual World S-F Con PO Box 4, Sta. K Toronto 12, Ontario, Canada	ROYAL YORK HOTEL Toronto, Canada	contact con for fan rates	Awarding of Hugo and Nebula awards
August 16- August 19	SAN DIEGO COMIC CONVENTION Post Office Box 17066 San Diego, Calif. 92117	SHERATON INN- HARBOR ISLAND HOTEL San Diego, California 92117	no info, contact con.	Guests: Neal Adams, Carmine Infantino, Jack Kirby, Seymour, D.C. Fontana and others

THE CON-CALENDAR is a special exclusive feature of THE MONSTER TIMES. Across the country, seemingly every weekend, comic nuts, sf fans, horror and monster freaks and even trekkies gather to buy, sell, trade, collect and listen to speeches. These affairs are called conventions. As with most gatherings of aficionados, the get-togethers often border on the lunatic fringe, but the people are affable and friendly, and there is always the chance that you can pick up some rare item for your collection.

But mostly, conventions are for meeting people—famous, infamous and plain unknows.

If you've never been to a convention, we here at TMT highly recommend any one of them. They differ in size and quality and emphasis, of course, but they're all fun to go to, and fun to look at. TMT will keep you informed of all the upcoming conventions, and we all hope you attend at least one.

www.zombosloset.com

WHO'S GOT THE ACTION?

CARMICHAEL, CALIF—There's a comic book fan here who's $1800 poorer, but one comic book richer. His name is Mitchell Mehdy, and he purchased ACTION COMICS #1, containing the first appearance of SUPERMAN, for the record price of $1801.26.

Mehdy, known around his neighborhood as "King of the Comics" (for that price, he might be called "God of the Comics") claims that there are only nine existing copies of ACTION #1 still available, although the original 1938 print run was 50,000.

Mehdy bought the comic book from a friend, Theodore Holstein, who originally purchased it

from well-known Phoenix, Arizona comic dealer Bruce Hamilton. Holstein had purchased it for $15000.

In a story that quoted Mehdy, written by an Associated Press reporter, Mehdy said that he was going to insure the comic book with Lloyd's of London, an insurance agent known for insuring just about anything. Mehdy also said he would not consider selling it to anyone but a museum representative, and that the price would probably be about $10,000.

Mehdy called it "the ultimate comic" and also said that it's the only comic book that really counts.

The COMIC BOOK PRICE GUIDE, compiled by Bob Overstreet, has priced ACTION #1 at $1000, but admitted that a comic book like ACTION #1 is really priceless, since it rarely, if ever, is available, and almost never changes hands. ACTION #1 may be rare, but now it has a price—$1801.26!

—J.B.

THE ANCIENT SYMBOL OF
Yin Yang
YIN IS DARK AND EVIL, YANG IS LIGHT AND GOOD, BUT EACH IS TAINTED WITH ITS OPPOSITE
MARVEL COMICS GROUP
SPECIAL MARVEL EDITION
MASTER OF KUNG FU

KUNG FU is coming to the comics! Spurred by the many successful Kung Fu/Karate movies flourishing across the nation (see TMT 25) and the successful David Carradine television series, the comic industry is gearing up to cash in on the craze.

The first Kung Fu comic material appeared in a humor story. Written by Len Wein and illustrated by Marie Severin, the story was entitled KUNG FOOIE and was printed in CRAZY #1, Marvel's imitation of MAD.

Now, however, both Marvel and Charlton comics are preparing serious Kung Fu comics.

Marvel's Kung Fu character will be called SHANG-CHI and is billed as "The Master of Kung Fu," and will appear in the first issue of SPECIAL MARVEL EDITION.

Charlton's character, YANG, is the other entry in the field. Written by Joe Gill and drawn by Warren Sattler, YANG will emphasize the "good and evil" angle of Kung Fu.

With all these Kung Fu characters around, we're wondering if anyone remembers when the only Orientals in comics were "buck toothed and yellow-skinned" and ready to raise the "Rising Sun" over the good old U.S. of A.?

Now for the "coup de gras" ... Hammer Horror Factory enters the tube competition. Yes, The Bloody Britishers will be starting production on television features and series, as well as having tie-ins with recordings and paperbacks. They plan **THE SWORD OF ROBIN HOOD** as a 13 segment series of half-hour presentations; **TOWER OF LONDON**, a series of 2-hour segments dealing with the historical personalities who had dealings with and in said edifice; **RAFFLES—GENTLEMEN CROOK**, hour-long excursions into Victorian skullduggery, and last but not least, **THE HAMMER HOUSE OF HORRORS**, a series of twelve 90-minute suspensers of the grim ghoulies that Hammer is so very well known for. Not to forget the records and books that will be out in conjunction with all this delicious deviltry. Yum! Play it again, Sam!

Greg Theakston, member in good standing of The Monster Times Society, sent us his interpretation of Frederic March as Dr. Jekyll from the 1932 classic.

MONSTER KITS

MONSTER KITS! Here are some monster model kits you'll just go "ape" over. All your favorites are here, every one of them, including ever-popular Godzilla. Don't you just love to have monsters in your own room. Get them now.

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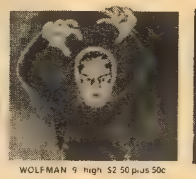
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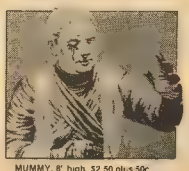
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PREHISTORIC KITS! From days long gone, never to return, come eight horrifying prehistoric model kits for your enjoyment. Go crazy, assemble them, paint them in wild colors. You're the boss, so get your kit today and start painting the landscape!

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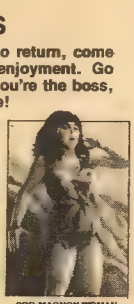
PREHISTORIC CAVE, 13" wide/7" high/7" deep, $3 plus 50c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FLYING REPTILE, 18½" wingspan, $2 plus 50c

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Here they are, a living, breathing coterie of comic book characters of great acclaim. Included are Mr. Mind (Marc Bilgrey), Cheech Wizard (Carl Gafford), Big Barda (Cara Sherman), the two Vampirellas and a whole gaggle of other crazies. The man with the microphone is Bob Kane, creator of Batman.

PHOTOS ON THIS PAGE BY BRUCE MITTELMAN

THE NY COMICON!

In its never-ending attempts to keep the reading public informed of crucial events in the monster and comic field, THE MONSTER TIMES recently assigned Managing Editor Joe Brancatelli, a comic fan from way back, to cover the July 4th through July 8th Comic Convention in New York. Here are his observations on comic books' most perenially successful convention.

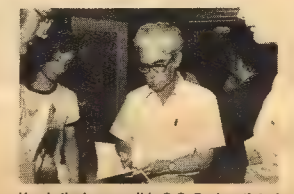
They stood in long lines, circling around and between large, wooden desks cluttered with program books, convention tickets and yellow plastic bags. They were young boys holding the latest issue of **SPIDER-MAN** close to their hearts. They were balding store keepers carrying thread-bare sport jackets. They were also black kids wearing sandals and dashikis and young girls with comic character tee-shirts. But, most importantly, they were all comic fans—fans waiting to gain admittance to the **1973 New York Comic Art Convention.**

Many of them had been here before—hard-bargaining, often cynical convention-goers wary of deals that appeared "too super" or "too good a bargain." But there were also new faces, young faces. Faces of pre-teens and just-turned-teens whose all-consuming love for comics brought them to this convention. Many would eventually leave disappointed, but most would leave ecstatically happy, having procured a precious autograph or a desperately needed issue to fill a collection.

This sixth annual New York Convention, hosted by Brooklyn teacher and comic dealer Phil Seuling, convened this past July 4th at the Hotel Commodore and was expected to entertain upwards of 10,000 people before closing its doors on July 8th. It's the largest of all American comic conventions and annually boasts the most comic fans, the most comic pros and the most comic books.

The 1973 Convention provided all of the normal convention ornaments. There were panels and discussions, among them a keynote speech by Bob Kane, creator of **The Batman**, and a slide show by **BROOM-HILDA** writer/artist/creator Russel Myers. Also among the panels was a personal session with artist Russ Heath, who spoke on **"The Treatment of War in Comic Books."** (Heath is generally regarded as one of the premier comic artists in the field today.)

The convention also offered the usual array of off-beat and interesting displays and exhibits. C.C. Beck, artist of National's **Captain Marvel**, produced a dazzling arsenal of weapons made of paper, string and cardboard. Individual displays highlighted the works and achievements of comic artists Jeff Jones, Mac Raboy, Mike Kaluta and Gray Morrow. The exhibit room also boasted a display from The Academy of Comic Book Arts (ACBA) on the nature of a comic professional. Each of the major comic book companies—National and Marvel—manned a hospitality room for the fans.



Here's the irrepressible C.C. Beck, artist of National's Captain Marvel, signing an autograph for an impatient fan.

But like all fan conclaves, it is not the exhibits or the comic books or the dealers that produce the lifeblood of conventions. It is the people. The comic fans and enthusiasts who travel from all over the country to talk comics with other fans and professionals are what make these conventions worthwhile.

Mark Alson, who journeyed by bus from Chicago to attend the convention, explained why he endured the time and expense: "I'm 16 years old, and none of my friends read comics anymore and they think I'm crazy," he said almost apologetically. "I have no one to talk to about comics unless I come here and talk to other fans. I have to keep convincing myself I'm not a little crazy for collecting. And besides," he concluded, "where else can you see something LIKE THAT without people thinking you're just a little warped?"

"Like that" was a warm, triple-interlocking embrace between **MAD** magazine publisher Bill Gaines, National Comics publisher Carmine Infantino and artist Al Williamson. It was, indeed, a little crazy. There was Gaines, a millionaire several times over, who chooses to dress like an underprivileged hobo, and Williamson, a small, neatly-groomed former employee laughing and joking with the publisher of the largest comic publishing house in the country. Only at a comic convention.

Not everyone found the comic order a fraternity of love and contentment, however. One disgruntled conventioneer, John Grace, complained that Marvel's hospitality room consisted of nothing more than "Marv Wolfman and Tony Isabella telling us fans how great they both were." After being informed that both Wolfman and Isabella had originally "come up" through the fannish ranks, Grace shot back bitterly, "Well, they sure ain't fans anymore."

Another conventioneer railed angrily against the convention because National Comics' Production Manager, Sol Harrison, had just decided that National couldn't use his material. "Just a bunch of rats," he mumbled disconsolately as he stalked off down the corridor with his half-open portfolio.

But mostly, the convention was a happy affair. Fans sat in corners of dealer and display rooms trading tidbits of information and practiced a form of fannish one-upsmanship. "Did you know," whispered one fan to another, "that Roy Thomas said **CRAZY** is going to be one of the funniest books Marvel has ever done?"

"So what," retorted the other, "I just talked to C.C. Beck for ten minutes and I got his autograph in the program book."

This costume of Ming, The Merciless copped first prize in the annual Costume Parade. The costume was a fine rendition of the world-renown villain. Ming also sported the worst case of the "wethead" we've ever seen.

"No kidding? Wow!" After seconds of careful deliberation, the autograph-less fan offered his copy of **THE AMAZING WORLD OF SUPERMAN** in trade for the Beck-signed book.

"Not a chance," said the very happy C.C. Beck fan. "I forced my father to drive me here from Queens to get some autographs, and I ain't trading Beck's for nothing. Unless you wanna trade that copy of **CONAN** #1 for it?"

"Nah, you crazy? I just paid $4 for this!" Just then a grey-haired man in a blue shirt whizzed past the two fans.

"Mr. Beck, hey, Mr. Beck, could you please sign this copy of CONAN #1 for me please?"

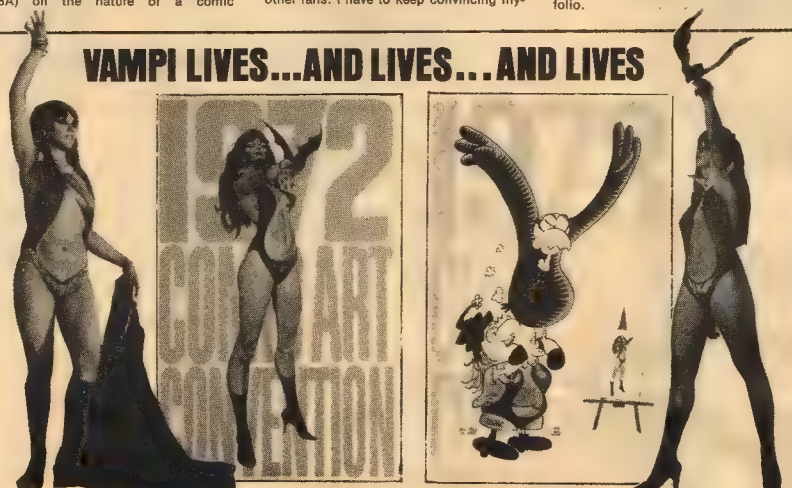
Beck stopped, pulled a felt marker from his pocket and quickly scrawled "C.C. Beck" across the CONAN logo. "There," the fan beamed, "now I got the autograph and CONAN #1, and you only got the autograph."

The other fan sighed and said, "Aw, forget it, let's get to the auction. It should be starting any minute."

It's likely that neither will ever see C.C. Beck again, and that copy of CONAN #1 may well be lying in the garbage several years from now, but for the moment, nothing is more important than Beck and Conan. Except, perhaps, the 1974 Comic Art Convention.

JOE BRANCATELLI

VAMPI LIVES...AND LIVES...AND LIVES



Four versions of Warren Publications' comic character, VAMPIRELLA. At left, New York singer/dancer Destiny, followed by the Jose Gonzales version for the 1972 Comic Art Convention Program book, then the Russell Myers Vampirella-cum-Broom-Hilda model for the 1973 Program book. The final shot is of the lovely Heidi Saha, who won third prize in the costume ball. Some folks thought Destiny better, though ... but that's show biz, folks!

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the Monster Scene

In keeping with the current revival of things macabre, all the eerie ephemera that's been appearing lately in places where madmen normally fear to tread will be duly reported in this irregular column, THE MONSTER SCENE ... brought to you by your friendly fiends-in-the-field at TMT. (... listen for the sound of applause).

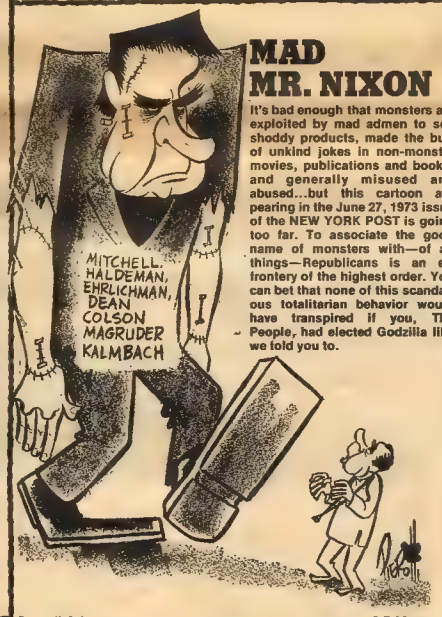
MONSTER-SIGHTING SEASON IN FULL SWING

It's unfortunate, but so far the summer sports scene has been hogged by our dual National Pastimes—baseball and crime. Every time you turn on the tube chances are there'll be either a baseball game or Watergate hearing on almost every channel ... no wonder more and more people have been turning to one of America's most unsung sports, Monster-watching, for entertainment. And now, in addition to the always popular Abominable Snowman, Loch Ness Monster, Momo the Monster, and assorted little green alien sightings, a new monster has made its debut. The "Hopalong Horror" is the new creature's name, and residents of the normally sleepy town of Enfield, Ill. describe it as "a gray, hairy, three-legged, hissing Thing with pink reflecting eyes that bulge from its head," a beast that "capers about in 25-foot leaps."

According to the May 27 edition of the Sunday News, Hopalong was initially sighted on April 25 by a disabled war veteran named Henry McDaniel. "When I first saw it," Henry swears, "I thought it was an animal ... Then I saw those pink eyes shine at me like a reflector on a car. Yes, it had pink eyes, a large head and was a kind of dirtyish gray color, hairy, about four or five feet tall. Standing right in the front of the door on three legs just like a human being." McDaniel fired at the monster, who responded by hissing at the vet, before hopping to safety. Hopalong returned several days later to haunt Henry McDaniel, who said, "I still wasn't scared. I'd like to have it as a pet and charge admission. It's something that's there and we've got to accept it." And exploit it, if we can. Better play it cool, Hopalong, or you're gonna find yourself used.

LONE STAR BLOB

A suburban Dallas housewife named Marie Harris sighted and poked a mysterious blob found in her garden, AP reported recently. After Marie's discovery, other reports of mysterious blobs began pouring in. Several people in the area believe the blob to be a mutation from outer space, who arrived in a spacecraft that allegedly landed in a small graveyard in Aurora, Texas back in 1897. The Dallas Times Herald, a local paper, contributed to the excitement by describing the thing in the following livewire prose: "The mysterious membrane still pulses ... it has multiplied itself 16 times over in two weeks ... blackish mucuous inside ... reddish with thick bubbles on top ... turns colors when punctured ... when the bubbles burst, it appears to be bleeding red and purplish inside." According to killjoy Arnold Dittman of Growth International, a recycling firm, the blob is probably nothing more than a mutation of common bacteria, or fungus. "People fear the unknown," he said. "We all dream, and we probably all would like to see something from outer space. But I doubt if this is anything like that." Experts at the TMT Mad Scientists' Association disagree, however.



MAD MR. NIXON

It's bad enough that monsters are exploited by mad admen to sell shoddy products, made the butt of unkind jokes in non-monster movies, publications and books, and generally misused and abused...but this cartoon appearing in the June 27, 1973 issue of the NEW YORK POST is going too far. To associate the good name of monsters with—of all things—Republicans is an effrontery of the highest order. You can bet that none of this scandalous totalitarian behavior would have transpired if you, The People, had elected Godzilla like we told you to.

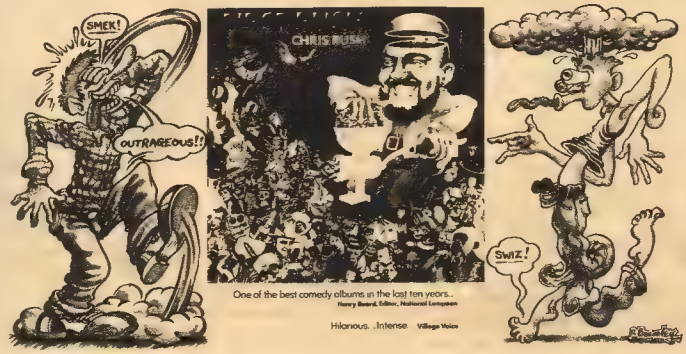
PLAYBOY PLUGS CON

Comic conventions have gotten so 'in' that even Hugh Heffner's heard about them! That's right, a recent issue of PLAYBOY ran an item plugging the Sixth Annual Comic Art Convention that transpired at the Commodore Hotel in New York over the July 4th weekend. Keep up the good work, Heff.

WIERD TALES OF THE MACABRE

SIC, SIC, SIC

The editors of TMT—the grisliest gang of gruesome grammarians ever gathered together—wish to point out to our friends at Skywald Publications that the word "weird" is spelled w-e-i-r-d, not w-i-e-r-d, as seen on the cover of their "Wierd [sic] Tales of the Macabre" publication. Take our fiendly advice, Skywalk ... spel it rite! We take this arrogant attitude, incidentally, because we've never had a misspelled word appear on our cover ... inside, yes, but not on the cover.



QUITE A RUSH

That's Chris Rush, cosmic comic and frequent guest speaker at sci-fi and comic cons. Chris has a debut "X"-rated album out called "First Rush" and it's one that will inspire even the most super-serious sci-fi freaks to give rise to a strained smile or two. Among many other targets, Chris lets fly at Sci Fi in general and STAR TREK in particular ... Captain Kirk will never be the same. If you're not afraid of a little obscenity [actually, a lot of obscenity—but it's all in good taste], we at TMT recommend you give it a listen.

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THE MONSTER TIMES BOOKSHELF is the only place where you can pick up all your favorite items in the horror, fantasy and comic field. We've got the best bargains around, put them all under one roof, and we're just waiting for you to pick out your favorites!

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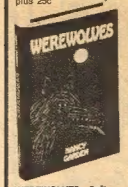

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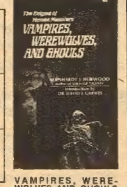

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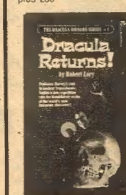

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DRACULA LIVES!!!

DRACULA LIVES, but it's anything but a vampire, instead, DRACULA is the title of 12 new magazines direct from England. Each issue is in full color throughout the book, featuring the art of such Spanish greats as Esteban Maroto : who does the character WOLFF), Enrich Sic and J.M. Bea. These 12 books contain art like you've never seen before in your life! And the color is superbly done. All on heavy cardboard-like stock to insure long readability.

All these books are in English text. meant for the British Isles, but imported by THE MONSTER TIMES for TMT readers. There are 12 issues of these full color extravaganzas. They can be purchased in lots of six, in lots of twelve or individually. A "must have" addition to your comic art library. The greatest barbarians and the prettiest ladies inhabit these magazines.

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Angilas and Gorosaurus, two of the more underrated members of Toho's monster team, prepare to lend their considerable strength to the united attack against Ghidrah, the biggest monster of the island and the Kilaaks' last hope.

Continued from page 5

hands. Meanwhile, the monsters have gathered in the vicinity of Mount Fuji. Tatsuo, his crew, and heavy concentrations of army troops proceed to the area to do battle with Godzilla and Angilis, who are soon joined by Rodan. After a brief skirmish, the monsters depart towards Mount Fuji...inadvertently giving away the Kilaaks' secret headquarters. It must, figures Tatsuo, be buried in the depths of Mount Fuji.

KILAAKS CONFRONTED!

Tatsuo, the captain, and company enter a cave that leads directly to the Kilaak headquarters. They are a little surprised at locating the base so quickly and easily. As soon as they gain entry, though, the Kilaaks materialize again.

"How nice to see you, captain," the Kilaak girl addresses them. "I know why you're here...you came to see our base of operations."

"How'd you know?"

"I wanted to talk to you, so I lured you all here, you see."

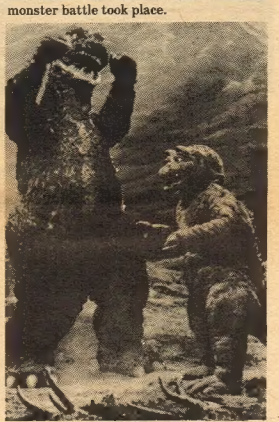
"What do you want?"

"We are here to make you our slaves, and should you Earth people resist any more, you will all die."

Tatsuo can stand it no longer. In a rage, he charges at the aliens. But as soon as he does so, they disappear again. The world is no closer to finding a way out of becoming slaves to the Kilaaks.

Back at the Ogasawara base, however, Doctor Yoshida believes he has discovered the answer. It is his belief that the Kilaaks have set up their main remote control center on the moon. "If the moon base is destroyed, we can all be free!" Once again, Tatsuo and his crew head for the moon on a search and destroy mission. They find the aliens' lunar headquarters and, after firing laser beam after laser beam, they manage to gain entry. When they do, they are treated to a most amazing sight...hundreds of Kilaaks turning into tiny spores right before their eyes! Dr. Yoshida concludes that the Kilaaks can only flourish in an atmosphere of intense heat. Once the cold air was allowed to enter their lair, they could no longer survive. But more importantly, the conquest of the Kilaaks' lunar base meant that the monsters were no longer under their control—now they would rally to the defense of Earth! At last, the balance of power had shifted. Earth has a chance to survive. But not before the Earth's most awesome monster battle took place.

Monsters On The Move: Gorosaurus, Angilas the armadillo, the small but wiry Minya, and the mighty Godzilla march behind Baragon—a refugee from Toho's FRANKENSTEIN CONQUERS THE WORLD—in a joint effort to rid the planet of unwanted aliens bent upon conquering our world.



Godzilla indulges in hard-earned victory salute after Ghidrah has been defeated and the Kilaaks turned to stone. Minya, in the manner of offspring everywhere, applauds with delight at the old monster's spirited antics.

WHEN MONSTERS MEET

The area around Mount Fuji appears deceptively peaceful as the world awaits the arrival of the awesome monster army who will hopefully destroy the Kilaaks' earthly headquarters. Defense forces have been set up around the area, but as yet no monsters are in sight. Who will be the first to arrive? Godzilla? Rodan? Angilis? Which of these giant creatures will lead the others in the attack against the Kilaaks? But here they are...the first is Godzilla...no, it's Minya, Godzilla's son...but Godzilla is right behind him. And here comes Mothra...Godzilla and Mothra arriving together. Then Angilis can be seen approaching the area from the left, followed by Manda, and Baragon, and Gorosaurus, and Speiga! They're all coming, coming to attack the Kilaak enemies! And down from the sky flies Rodan...landing right behind Godzilla and Mothra. It appears that Godzilla will lead the attack! So far the Kilaaks show no reaction to the monsters' steady, menacing advance. Godzilla prepares the other monsters for mortal combat. It looks like Earth will finally have the advantage over the Kilaak killers!

GHIDRAH GETS TOUGH

But the Kilaaks do not have to confront the monsters alone. For, flying down from outer space to defend them is the mightiest monster of them all...Ghidrah!

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The Big G. is forced to lean a little on Ghidrah, giving the beaten monster a final shove that will send him on his way back into outer space, his tail between his legs and all three heads hung in shame. Once again our puny but gutsy planet has been saved from the clutches of alien domination. You can bet it won't be long, though, before other aliens will be taking us on again...

The Kilaaks broadcast a grim message to the gathered earthly forces.

"Ghidrah is under our direction," they announce. "He is sure to defeat your monsters. Prepare to surrender!"

The battlefield is ready. Ghidrah, the 3-headed monster, swoops down from the sky and flies directly into the midst of the waiting monsters. Angilas tries to grab one of his three necks...he succeeds, and digs his teeth into Ghidrah's flesh. Ghidrah takes to the air with Angilas still hanging on by his teeth and drops him on the other monsters.

Godzilla and Gorosaurus rush to the rescue, releasing deadly radioactive rays in the direction of the alien monster. Mothra tries to help by trapping Ghidrah in a silken web, but the three-headed creature escapes. From the air Rodan attacks...and the mighty Ghidrah begins to weaken. Godzilla and Gorosaurus are quick to take advantage of this; each grabs a head and pummels it with his fists. Now little Minya, Godzilla's son, gets into the act. Channeling all his energy, he lets fly a radioactive smoke ring that encircles one of Ghidrah's necks and strangles it till it no longer moves. With Ghidrah going down for the count, all the Earth monsters gang up on him, beating him until he lies still.

But the Kilaaks refuse to give up. They launch a flaming ball of fire that succeeds in burning down a building. But in so doing, they have shown Godzilla where they're positioned. Angered, Godzilla stalks towards the Kilaaks' base, reaching it and kicking it in, allowing the cold air to spread through it. At once the Kilaaks begin turning into tiny spores. Godzilla has saved the Earth from certain destruction.

After the defeat of the Kilaaks, things return to normal at Monster Land. Godzilla, Minya, Gorosaurus, Angilas, Speiga, Baragon, Manda, Rodan, Mothra and Varan are seen gathered together on Ogasawara Island, knowing that they have brought peace to our beleaguered planet. At least for now... ■

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screams and faints. She shortly awakes and finds herself elected to the hall of wax fame, dead, of course, under a nice, fresh, gooey, boiling hot layer of pink wax. But the police and her editor come to the rescue in the nick of time. Cornered, and refusing to be separated from his life's work, Igor turns back the clock, so to speak, and sets fire to the museum himself. This time the fi... unites Ivan Igor and ... and his beloved *"wax people"* forever. When the flames die out, nothing is left of the wax museum.

"WAX" FACTS

The film was one of the first made in the old *two-color* Technicolor process. The other was the thriller DR. CYCLOPS with *Albert Dekker*. Boasting one of the most talented and prolific actors ever, the film was a success in spite of its short running time, a scant 77 minutes. It wastes no time with love plots or unnecessary dialogue. Lionel Atwill may be remembered for many of his other films (SON OF FRANKENSTEIN, MAD DOCTOR OF MARKET STREET) but this is his masterpiece.

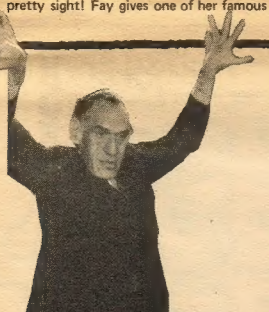
The film was rediscovered in Jack L. Warner's personal library by a United Artists Television staffer during the course of a cataloguing session. Since all Warner Brothers films made since 1961 have been sold to United Artists, the WAX MUSEUM went the same way, and recently made its re-debut on New York City television on Channel 11 (WPIX-TV). It is also slated to appear on the Granada system in England.

So if you didn't get a chance to see it a couple of months ago, don't miss it next time around. You may be cheating yourself out of some great nightmares. After all, after seeing the MYSTERY OF THE WAX MUSEUM, you will *know* who the shadowy figure outside the window is. It's *not* Lamont Cranston, gang!

WAX

Continued from page 9

the mother happened to be Dracula's daughter. His face is twisted and raw pink and red. The eyes protrude from the seared-off eyelids. The mouth is an open slit with bent, blackened teeth. Not a pretty sight! Fay gives one of her famous



RONDO

Continued from page 13

"Creeper's" encounter with a blind girl (Jane Addams). The only minor criticism was Hatton's sluggish acting style which had not improved since **PEARL OF DEATH**, but, fortunately, director Jean Yarbrough's handling of the players kept Hatton's performance in the proper low key. Despite the studio's short-sightedness in not giving the film the larger budget it deserved, the vehicle still remains a minor horror classic and deserves to be revived in film societies. (Because Hatton died shortly after the film's completion, Universal shelved **THE BRUTE MAN** and later sold the film to Producers Releasing Corporation, who eventually released the film in early 1947).

Plans were being made to star Hatton in another **"Creeper"** film, but, unexpectedly, the actor became ill. Ironically, the very reason for his success, Acromegaly, was killing him. The disease raised his blood pressure and eventually contributed to a weakened heart condition. Hatton died on February 2, 1946 at the age of 51 in Beverly Hills. His remains were sent to Tampa, Florida for burial under the auspices of the American Legion of War veterans.

Though Rondo Hatton did not get the opportunity and lacked the acting ability to obtain the reputation of his contemporaries, Karloff, Chaney and Lugosi, his creation of the **"Creeper"** has disturbed the dreams of many a moviegoer and has caused many fans to look over their shoulders on a lonely street at night to wonder if they, too, aren't being followed by the **"Creeper."**

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An open letter to fandom regarding L'aincroyable Cinema from Steve Vertlieb:

Many of you have been expressing dissatisfaction with Steve Vertlieb over lost subscriptions and unanswered letters of complaint. I deeply apologise and beg your understanding. L'incroyable Cinema is not published in America, nor is it profitable for its American distributors. Neither my brother nor I has ever made a dime off of this business. We've taken on this responsibility purely out of a love of fandom.

All monies received by us are sent off immediately to the editors in England. We depend on them for shipment of magazines as you do. Now, however, the editors are ignoring our letters. You are angry with us, and they ignore us. We are trapped in the middle. Our only crime has been naive, fannish enthusiasm.

I beg you to understand our helplessness and join with us in writing letters of protest to those truly responsible. Write **Harry Nadler - 5 South Mesnefield Road - Salford - Lower Kersal - Lancashire - England M7 OQP.**

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